Published Weekly at 154 West 46th Street, New York 36, N. Y., by Varlety, Inc. Annual subscription, \$10. Single copies, 25 cents, Entered, as second-class matter December 22, 1995, at the Post Office at New York, N. Y., under the act of March 3, 1879. COPYRIGHT, 1995, BY VARIETY, INC., ALL RIGHTS RESERVED

No. 7 VOL. 197

NEW YORK, WEDNESDAY, JANUARY 19, 1955

PRICE 25 CENTS

## V SET SALES NEED GOOD SHOW

### **Market Reaction Hints Toll News**

Sudden and dramatic rise in the price of the stock of Skiatron Electronics & TV Corp. last week had the trade speculating on the whys and wherefores of this activity. Most observers, including Skiatron prexy Arthur Levey, put it down to the imminence of an announcement from the Federal Communications Commission, setting hearings on toll-tv.

However, insiders were more inclined to the belief that Wall Street was reacting to advance knowledge of an important deal brewing in the subscription-tv field and involving Skiatron. Skiatron stock moved up almost a full point at the weekend, closing at 4½, a most unusual advance for a low-priced stock.

### Tease Film Men: They'll Get Added **Millions When Toll-TV Arrives**

If and when subscription-tv ar-If and when subscription-tv arrives on the industry scene, the classics in the major studios' libraries could bring the companies a gross take of anywhere between \$3,000,000 and \$5,000,000 per film in the opinion of Matthew Fox, head of Sklatron-TV, the operating company for the Subscriber-Vision 'pay-as-you-see system.

Fox said in N V last week that

Vision 'pay-as-you-see system.

Fox said in N. Y. last week that he wasn't particularly disturbed over current pronounciamentos from film company execs who have lined up with the exhibs against toll-tv. "After all," he remarked, "what do you expect them to do? There's plenty of time for them to change their minds once the real potentials of this new medium are established."

The Sklatron-tv topper esti-

this new medium are established."
The Sklatron-tv topper estimated that each of the majors have between 150 and 300 old features in their libraries that are of the calibre that would appeal to toll-tv. Each of these libraries, he opined, Is worth anywhere between \$450,000,000 and \$750,000.000. The companies might get about 50% of that after deducting operating expenses. As for new operating expenses. As for new films, there's practically no limit (Continued on page 61)

#### Jackie Gleason's First Film May Cast Him as Heel Who Is Big Video Comedian

#### Nun Joins ASCAP

Nun Joins ASCAP

A Catholic nun of Perth Amboy, N.J., is a new member of the American Society of Composers. Authors and Publishers. She is Sister Mary Norbert. Her order is the Community of the Daughters of Divine Charity and her regular job is teaching school.

Writing under the name of Judy Martin, the nun's latest tune is "In the Chapel of My Heart" for Boston Music. Guess what a friend gave her as a Christmas gift? A subscription to Variety.

#### Las Vegas Ops Pledging \$250,000 Ticket Buy To Get Champ Fight

Las Vegas, Jan. 18.

Las Vegas hotel operators have pledged to buy \$250,000 in fight pledged to buy \$250,000 in fight tickets as an incentive to get the Rocky Marciano-Paddy Cockerell heavyweight championship fight there in May. They hope that this bundle will be instrumental in getting a \$1,000,000 gate for the fight, which would insure the event for the gambling centre of the country.

If the fight is given to them, it's If the fight is given to them, its likely that the match would be held either at the racetrack, which isn't operating at the moment, or in either of two parks in the city. Ops bank on a record-breaking crowd to make the terrific outlay worth-

Is Big Video Comedian

Jackie Gleason and filmmaker George Glass may set up a partnership deal for the production of a picture in which the CBS-TV comedy star would appear. Glass and Bullets Durgom, Gleason's manager, talked over the possibilities in N. Y. late last week. If all goes well the pic would be lensed in N. Y. next summer.

Project involved is "The Comedian," Ernest Lehman novel whose title character is a tv comle of high professional stature but a heel personally. Gleason reportedly is said to be highly interested.

Glass, who owns screen rights to the property, formerly was associated with Stanley Kramer and Is how on his own as an indie producer. He returned to the Coast the past weekend to pursue "Comedian" productlon plans immediately, having cancelled plans for a vacation in Mlami and Jamaica.

either at the racetrack, which isn't operating at the moment, or in operation, at the moment, or in operating at the moment, or in operation do make the tetrific outlay worth will on make the tetrific outlay worth will on due at wouldn't turn ticket brokers. They'll be giving them away—most itsely to heavy plungers.

By GENE ARNEEL

Hollywood is hitching its wagor to the stars. More and more, the tour op players are calling the turns on production plant itsely to heavy plungers.

Relate to this is the studies that the returned by a pro

### AXE FALLS ON **'OLD' FORMATS**

One thing stands out with bold certainty as ty goes into '55 with renewed confidence—that set sales go hand in hand with good programming and what you've got to offer the guy who plunks down his coin for a receiver. With that in mind, it's not overly significant that '54 saw a record new high in set sales in a single year, obvlously attributed to tife determination of the networks, dating back to last September, to zing up the programming schedules with innovations and new patterns.

Since It was not a political convention year, as was '52, with Its inevitable rush to acquire sets, it was an occasion that called for ingenuity on the part of the networks to create the excitement themselves, In '53 it wasn't so good, for the simple reason that typrogramming was in a sad rut.

To cite but one illustration, Sylvania's round-and-round again 'Beat the Clock' is hardly calculated to spark a rush of customers to the stores for new sets, neither for Sylvania's nor anybody else's. (Sylvania is cited in particular since the sponsor of 'Beat the Clock' has long set itself up as the champion of good programming with its annual awards presentation).

On the other hand, it's a pretty

entation).

entation).

On the other hand, It's a pretty safe bet that Westinghouse and RCA, through their respective sponsorships of the more daring approach to ty programming as "Best of Broadway" (CBS) and "Producers Showcase" (NBC), have beth other day to the fact the far this both played key roles thus far this season in upgrading the manufac-ture and sale of sets. If both com-panies have millions of dollars invested in the "new programming

(Continued on page 28)

## Not Hamlet, But **Board Chairman**,

### **Blackboard Jungle Twist**

Minneapolis, Jan. 18.

Blackboard punishment was dictated in municipal court here in the case of a youth convicted of striking a theatre staffman. John Francis Witek, 18, was sentenced by Municipal Judge Irving R. Brand to visit Minneapolis probation office twice a week for a year, and on each visit write 50 times: "I will not strike anybody."

Witek was convicted of assaulting La Verne Huntsinger, manager of RKO-Orpheum theater, the assault apparently growing out of earlier conviction of a friend of Witek's.

The friend punched an usher after Huntsinger and the usher told him to keep his feet off the seats. He was sentenced to write, 50 times, twice a week. "I will not put my feet on theatre scats."

Witek was sentenced to 30 days, with parole from the workhouse after three days to begin his authorship.

### **Punish 'Perfectionist' Screen Directors** If Going Over \$1,500,000 Budgets

#### Ike's Press Telecast

Ike s Fress leiecast
President Eisenhower's
press conference today (Wed.)
will be filmed by NBC for all
networks, marking first such
celluloiding. NBC will teleweb
the Chief Exec's huddle at
11:30 tonight, with other nets
probably following, at various
times.

The White House exercises the right to blue-pencil.

#### Bad Times or Good, Film Dish Night Lures Wives; Theatres Pay 25c Per

By HY HOLLINGER

By HY HOLLINGER
Although inspired by the depression era, the theatre premium business epitomized by "dish nights" is as big as ever. It still rates as a hefty business booster on slow nights although films during the last year have shown an ability to draw on their own. The continued necessity for premiums ability to draw on their own. The continued necessity for premiums to lure patrons to theatres is perhaps best summed up by Jacob Price, of Price Theatre Premiums. "You can't have good business seven nights a week," says Price. "You need a gimmick on a slow night."

It is generally believed that the fortunes of the premium operators are tied to a decline in theatre attendance. The contrary, however,

(Continued on page 74)

#### 'Anastasia' Sale Lights Guy Bolton's Long Career

"Anastasia," Guy Bolton's English play version of Marcelle Maurette's original in French, went to 20th Century-Fox in a fast wrap-up last week after Metro. Columbia and Paramount entered the bidding. In a complicated contract, studio commits Itself to total payments of around \$400,000 over a period of years. Producer Elaine Perry shares to 40%.

Agent Miriam Howell repre-(Continued on page 20)

William Wyler, Billy Wilder and John Huston, who have separate deals to produce for Allied Artists in partnership arrangements, must limit their budgets on each production to \$1,500,000 or forego their respective profit percentages, it was reported in N. Y. this week. Further, it's sald, if they fail to hold the line at the \$1,500,000 level they'll lose producer and director credit lines.

Normally, this amount of coin

Normally, this amount of coin for a single picture is plenty high. But the AA pactees are known "perfectionists" with a willingness to go for tall stakes to achieve the desired lensing effect.

The producer-directors have multiple-pic deals with AA but dates haven't been set for specific properties. Wyler and Wilder also have commitments with Paramount for a number of films on a non-exclusive basis.

#### Show Biz Into Wall Street In More Ways Than One: Jobs, Like Stocks, Beckon

Show business has gone into Wall St. in more ways than one. Aside from the fact that a lot of entertainers are investing heavily in stocks, show bizites are picking up coin with regular jobs in various investment and brokerage houses

houses,
Major example, of course, is
Georgie Price, a song-and-dance
man for many years, who is senior
partner in the firm of Price &
Davis, a brokerage house. Although
this is currently providing the bulk
of his activity, his heart and major
interests are still in the greasepaint industry.
The latest to go to work in the
market in a serious way is Jesse

The latest to go to work in the market in a serious way is Jesse Block (& Sully), who has become a registered representative for Ira Haupt & Co. This kind of job used to be called a customer's man until a few years ago. Sid Rice, a former comedian, has been a registered rep for about a year, and many other performers are climbing onto the market's bandwagon. The frequency with which per-

(Continued on page 60)

### **New Name for Television Showmen:** Optical Bench Technicians; Add 'Novelty' and 'Fantasy' Values

One of the unsung heroes of tele-vision showmanship isn't called a showman at all but an "optical bench technician." He is the hard-to-find and hard-to-train worker who stands midway between the film producers and the film labora-

film producers and the film laboratory.

The optical effectsman, together with his close and natural ally, the animator, adds those tricks of the spot announcement trade which are today so highly prized by tv sporsors and advertising agencies. Of the commercials which are put on film, about 70% include added "effects" which cannot be done in the film studios themselves, or the labs, but most go to special-service houses, of which there are perhaps 12 in New York City.

With advertisers on a kick for "novelty" and "fantasy" values in their filmed spot announcements, integrations and identifications there is a growing premium on marching cigarets, skating, limabeans, white bullets tracing air currents, and so on. All of this derives from the nature of television itself and its unique capacity to demonstrate "product - in - usc." What straight-script film footage cannot show, such as interiors of machinery, invisible vibrations,

cannot show, such as interiors of machinery, invisible vibrations,

cannot show, such as interiors of machinery, invisible vibrations, etc., the optical effects and animation tricks are able to visualize. The current boom in optical showmanship has put a big premium on this kind of photographic know-how. For example, the Eastern Effects, Inc., shop on the west side of Manhattan has grown in under two years from a couple of rooms to half a floor and some 20 optical bench technicians. With a (Continued on page 73)

(Continued on page 73)

### \$1,300,000,000 As '55 Sponsor Tab, Sez Bob Sarnoff

Allentown, Pa., Dec. 18.

The Dow Chemical Co, was cited by Robert W. Sarnoff, executive v.p. of NBC, as symbolic of what's cookin' in tv advertising this year, with a prediction that sponsors will spend a gaudy \$1,300,000,000 during 1955 to whip up national interest in their products. That figure is a hike of 100% over two years ago, he declared. Sarnoff's case history on Dow (which fronts the web's "Medic" and is a stout NBC participation client) was traced in the following terms in a speech yesterday (Mon.) at the Allentown-Bethlehem Sales Executives Club:

"Dow Chemical started advertising one of its products, Saran

"Dow Chemical started advertis-ing one of its products, Saran Wrap, on NBC Television in No-vember, 1953. At that time, sales were about 120,000 rolls a month. By January sales had jumped to 600,000 rolls, and by last October monthly sales of Saran Wrap had rocketed to a total of 3,800,000 rolls."

After documenting the tremend-(Continued on page 64)

#### Winchell Prizes Ease

With respect to ABC suggestions that he head up an hour-length telecast, Walter Winchell has given a firm

His credo: added work not wanted.

#### BOASTS OF TRAVELS

Warwick Unapologetic A Not Shooting on Coast

Despite Hollywood labor union objections to Yank production abroad, Warwick Productions spotlights the fact that its lensing work has been, and continues to be, at various global points. Outfit is headed by Irving Allen and A. R.

Broccoli.

Used as peg for publicity attention this week is the information that Warwick has shot pix in England, Wales, Spain, Germany and the Antarctic. Also, a camera crew is now in Africa for "Safari," locations are to be scouted shortly in Gibraltar for "Cockleshell Heroes" and Burma and India are to be the locales for "Zarak Khan."

### Playtex Bra Lifts **Stanley Profit**

Importance of diversification for a theatre chain is sharply pointed up in Stanley Warner's operating profit for the first quarter of the current fiscal year ended Nov. 27. 1954. The theatre circuit, which acquired the International Latex Co. last April, showed a profit for the first quarter more than double that, for the same period of a year ago.



Starting Jan. 8th Offices-J. Walter Thompson, Chicago

### **UN's Ben Cohen** Feted as World's No. 1 Press Agent

United Nations, N. Y., Jan. 18.
Ben Cohen, who has been "press agent" for the United Nations since 1946, was feted last week by the United Nations Correspondent Assn. on the occasion of his moving to another UN berth, the one vacated by Ralph Bunche. Behind the salute to Cohen was a considerable story. Cohen had the spening of some \$30,000,000 and the help of some \$30,000,000 and the help of some 390 employes in accomplishing a world-wide "sell." In a broad sense what he and the UA sell is peace, so the budget and staff are very nominal if compared to the public relations bill of, say, the ten largest American corporations. United Nations, N. Y., Jan. 18. tions

Broadcast in 25 Languages Broadcast in 25 Languages
A quick looksee at some of the
figures of quantitative work in the
various divisions of Cohen's department shows that: UN Radio and
TV now put out broadcasts—live,
recorded, kinned, relayed, or rebroadcast—in 25 languages, reaching viewers and/or listeners in 51
countries; 90 UN films, dubbed in
as many as 26 languages apiece,
have circulated for a total of 11,
000 prints; film strips have gone ago.

A major contributory factor for the uplift, it's noted, was the successful operation of the Platex Bra, newest product added to International Latex's Playtex line. Prexy S. H. (Si) Fablan told stockholders at SW's annual meeting in Wilmington, Del., last week that the sales of the Platex Bra were "so successful that the company is required to double its manufacturing facilities." He said negotiations are now underway for the construction of a new factory in Scotstruction of the Platex Bra were "so untries; 90 Un films, dubbed in semany as 26 languages apiece, have circulated for a total of 11, so many as 26 languages apiece, have circulated for a total of 11, so many as 26 languages apiece, have circulated for a total of 11, so many as 26 languages apiece, have circulated for a total of 11, so many as 26 languages apiece, have circulated for a total of 11, so many as 26 languages apiece, have circulated for a total of 11, so many as 26 languages apiece, have circulated for a total of 11, so many as 26 languages apiece, have circulated for a total of 11, so many as 26 languages apiece, have circulated for a total of 11, so many as 26 languages apiece, have circulated for a total of 11, so many as 26 langua

### Sullivan's Television 'Toast' To Radio Industry Set for Jan. 30

Ed Sullivan's "Toast of The with the first A T & T-demonstrated nookup of radio stations 30, will be an allout salute to the radio industry, past and present. Just as he kudosed Metro, 20th-Fox, United Artists, et al., and just as he is programming upcoming salutes to Warner Bros. and Columbia Pictures, Sullivan has lined up what he intends to be a defup what he intends to be a def-inite tribute to the mike industry. Sullivan's "Toast" salute ties in

The Sullivan radio hoopla emanate from both coasts, wi emanate from both coasts, with a 20-minute cut-in from Hollywood supervised by Hal Hudson and directed by Seymour Berns. Talent lineup from the West Coast will include Jack Benny, in a monolog on how he broke into radio, (on Sullivan's own show, coincidentally) Edward Arnold, George Burns, Eve Arden in a televised version of how she does her "Our Miss Brooks" radio stanza. Harry Von Zell will emeet the Hollywood segment, with Lud Gluskin's orchestra supplying the musical backdrop.

chestra supplying the musical back-drop.

For the New York section, Sullivan has reunited the Pickens Sisters, and has booked Rudy Vallee, Paul Whiteman, and Gene Autry, latter currently celebrating his 15th year as a CBS Radio personality. Whiteman will conduct a symphonic version of "When Day Is Done." As a sentimental fillip, Henry Busse is being flown in from Chicago for the trumpet solo. As an added gimmick, Sullivan (Continued on page 73)

(Continued on page 73)

### At Those Rates, Miami Beachers Go to Bed; Late Cafe Biz Suffers

#### 'Benefit' Statistics

Hollywood, Jan. 18.

Hollywood, Jan. 18.

Hollywood Coordinating
Committee's 1954 report shows
that a total of 480 actors and
actresses made 2,200 appearances in 510 patriotic, charitable and public-service events.

During the Committee's
eight years of operation 2,886
players have made 21,075 appearances in nearly every
country in the world.

#### **NEGRO FEATURETTES**

Produced At 36 Minutes Each for Dual Sell

Hollywood, Jan. 18

Hollywood, Jan. 18.

Studio Films, Inc., has completed 12 36-minute featurettes starring Negro talent for theatrical distribution. Made without a release, program cost in excess of \$750,000, according to Ben Frye, partnered with Sam Costello in SFI.

Program was turned out in the 36-minute length for fill-in dates on double bills. Featured artists include Ruth Adams, Count Basie, Ruth Brown, Nat (King) Cole, Cole and Atkins, The Clovers, Larry Darnell, Ruth Davis, Duke Ellington, Lionel Hampton, Herb Jeffries, The Larks, Mantan Moreland, Joe Turner, Sarah Vaughn, Dinah Washington and Delta Rhythm Boys. Dinah Washington and Delta Rhythm Boys. Editing and scoring on series will be completed here and in N. Y. by Feb. 1.

### **Fewer Actresses Than in 1940**

Washington, Jan. 18.
Women workers are increasing in most lines of work, but there appears to be a small decline in the acting profession.
In 1940, some 40% of actors were women but this fell to only 34% in 1950, reports the U. S. Women's Bureau, based on figures of the 1950 census. On the other hand the percentage of women person.

Women's Bureau, based on figures of the 1950 census. On the other hand, the percentage of women entertainers (as distinct from actors) jumped from 20 to 29% in the same decade.

Entertaining and acting is generally regarded as a no-age business, ranging from the kid stars at one end to Sophie Tucker, Ethel Barrymore, etc., at the other, However, the survey of actresses, dancers and entertainers showed their median age to be 29.3 years, definitely a "young" gal's business.

Although women constitute 71% of all dancers and dance teachers, they have lost ground; 10 years earlier they made up 81% of the total. There has also been a decline in recent decades in the percentage of women musicians and music teachers. The women are holding their own as about 15% of the ushers in theatres and other places of amusement. Percentage dipped in the 30's, but it is back places of amusement. Percentage dipped in the 30's, but it is back up there again.

#### HAROLD V. COHEN GETS **GUILD'S CRITIC'S AWARD**

Hollywood, Jan. 18.

Second annual Critic's Award of the Screen Directors Guild was won by Harold V. Cohen, motion picture and dramatic editor of the Pittsburgh Post - Gazette and VARIETY correspondent in that city. Presentation will be made Feb. 12 at the Guild's Awards Dinner in the Biltmore Bowl.

Guild's first annual award last year was won by Bosley Crowther, of the N. Y. Times.

#### **Brisson Picks Larry Gates** From Legit 'Teahouse'

Hollywood continues to tap the legitimate theatre. Larry Gates has bowed out of the current "Teahouse of August Moon" to take a featured role in "The Girl Rush," which Frederick Brisson has in production at Paramount.

The actor, who had been in "Teahouse" a year and a half, goes west Sunday (22) for the film assignment.

Miami Beach, Jan 18 They're off in Miami Beach, Meaning the swank cafes, seven of which opened new floor shows last week. Meanwhile the proprietors are counting on the fact that the ponies are also off at Hialeah. This should spell the end of the post-New Year slump in this luxury zone. Cafes are numerous, competitive, expensively hooked-up and despite the great growth in the hotel population, too many people (goes the complaint) go to bed too early these nights. Mid-night performances are poorly at-tended.

One dire prediction of earlier seasons is being borne out: the straight cafes standing on their own bottoms are feeling the pinch, excuse the crazy metaphor, from lush-plush rooms in the hotels. What the unattached cafes try to do is bring in clientele from those marginal taverns which have no floor shows. There is a thriving traffic of organized "special rate" parties recruited from the off-ocean inns. Cafes do not scorn the money of peasant tourists, and encourage them to avoid early retirement.

encourage them to avoid early retriement.

The one show nightly rooms such as in the Nautilus and Sans Souci, are doing a thriving business, notably the Nautilus, concentrating on a series of comics (new one each week) who pull healthily. Current is Jackie Miles who followed Gene Baylos and Phil Foster, with Jack E. Leonard set for the next frame. Latin Quarter's Lou Walters, competing for midnight trade is changing topliners every two weeks. Dick Shawn opened Sunday night, replacing Betty and Jane Kean. The Fontainbleau starts its act policy tonight (18) with installation of Patti Page and a supporting bill—Lecuona Cuban Boys, Estrelita & Raul—in the dazzling La Ronde Club which seats 500.

The Casablanca returns to the

The Casablanca returns to the wars Feb. 2 with return of Billy Daniels and a revue. Herewith a

(Continued on page 73)

### Italy's \$25 Tax (And Going Up) **Hampers Video**

By ROBERT F. HAWKINS

Rome, Jan. 18.

On the Italian television front, the first year of officially scheduled video, has seen a rapid rise in the number of sets in use, with national total now moving close to the 100,000 mark. Officially, 83,000 sets had been sold through November, and pre-Christmas sales were brisk. Yet despite mas sales were brisk. Yet despite this, the high cost of sets ranging from \$250 to \$1,000, plus the lofty yearly subscription fee assessed each home set (\$25), holds down the tv audience. To make matters worse, the government has just passed an additional tax law which will add \$5 more to the yearly rate. Originally, this was to be even higher but pressure from RAI, the government-licensed monopoly, helped bring down the proposal and will give new setowners exemption for the first two years.

Eurovision, especially during the world championship s o c c e r matches in Switzerland, had considerable impact and helpcd sell the medium to those Italians rich enough to afford sets. RAI keeps increasing remote pick-ups for (mainly) sport events or other happenings of national interest. Remainder, and bulk of programming, which spans a daily five hous, is studio-originated or on film. Though more programs now originate in the Rome studios, main weight of programming continues from Millan and Turin, where the heaviest cluster of viewers is also found. Eurovision, especially during the

### Subscription Order Form Enclosed find check for \$ Please send VARIETY for Two Years City..... Zone.... State.....

Regular Subscription Rates One Year-\$10.00 Two Years-\$18.00 Canada and Foreign—\$1 Additional per Year

154 West 46th Street

New York 36, N. Y.

## LOVE THOSE ROUND FIGURES

### New Protest on Film 'Violence'

Authorities in Bullian against the continued portrayal of excessive violence and brutality in Hollywood pix shown in that country.

Motion Picture Export Assn. has informed its member companies of the Burmese complaint which was couched in strong terms and cited specific instance in which it's claimed that the content of American films has tended to incite juve crime. Resentment against violence in Hollywood pix is frequently voiced in the Far East where governments fear it may be copied by the native population. In India, Indonesia and other Far Eastern countries it is far and away the favorite reason for scissoring U.S. films.

### Grable's 'Three for the Show' Held Back for Fear of Legion's 'C' Tag

Charity Take Falls Off As Production Dwindles

As Production Dwindles
Hollywood, Jan. 18.
Because of sharp fluctuations in
'the employment level of Hollywood's film industry, caused partly
by production abroad, the Motion
Picture Permanent Charities Committee is considering the idea of
year-round solicitation. As a first
step, meetings will be held on the
third Friday of each month from
now through June.
Latest report of the 1955 campaign shows a total of 20,662 subscriptions amounting to \$1,040,225. Goal is \$1,250,000.

**Scent Politics:** 

**Bonn Piqued By** 

East-West 'Swap'

Bonn, Jan. 18.
Tentative negotiations being carried on by the west German Producers Assn. with the Red-controlled DEFA Films in the eastern zone re the exchange of films has led to a strained situation here since the government wasn't informed of the talks in

wasn't informed of the talks in advance.

Since the producers failed to consult the Bonn government, politicians here have been embarassed in their dealings with other foreign powers, and it's uncertainty of the yeu constitution. The government's attitude stems from the realization that DEFA isn't just representative of an isolated section of eastern Germany but is the mouthpiece of the Iron Curtain (Continued on page 20)

New Writers Guild-West

Roasted by Alliance

Hollywood, Jan. 18.

Columbia has run into a prob-lem situation with "Three for the Show," stemming from the fact that the screenplay provides Betty Grable with two husbands and she's reluctant about letting one of she's reluctant about letting one of them go. National Legion of Decency and the film company have the matter "in discussion." It's apparent that Col is willing to make certain revisions in the hope of avoiding a "condemned" rating by the Legion.

Major difficulty, though, is that the pic is a musical and the story theme and score go hand in hand. Deletions could upset the continuity.

Deletions could upset the committy.

Film, which was screened in N. Y. last month, has Jack Lemmon and Marge and Gower Champion in the leads with Miss Grable. Story broadly is the old Enoch Arden plot, with Miss Grabie married to Gower Champion when her first husband, Lemmon, who had been reported as dead, turns up alive. Legion objects to the double snouse angle, of course.

alive. Legion objects to the double spouse angle, of course.
"Show" had been stated for release early this year but is being held up indefinitely.
Legion, which is the Catholic film reviewing group, as a matter of policy advises producers of its objections to pix in advance of promulgation of its rating. Frequently, differences are resoived and the pictures escape the "C" classification.

#### Destructive Litigation Of Today's Film Trade Rapped by Attorney

Current practice of film people to rush to court to settle differences was assailed by Morris Wolf, industry attorney, at the testimonial dinner attending the Installation of officers of Variety Club. Tent 13.

lation of officers of Variety Club, Tent 13, Wolf, who recently left the Foreign Operations Administration after a year as its chief counsel, departed from his prepared speech to remark on present field day for attorneys in pic circles. "In the old days lawyers played a much less conspicuous and a much healthier and happier part in the industry than they do now," Wolf said. "It does not seem reasonable that when different groups in the industry the depend on each other for a living they should spend most of their time and money trying to destroy each other. "I am for peaceful co-existence

"I am for peaceful co-existence and as a lawyer I felt a lot better when my time was used in making agreements to build up the indus-

(Continued on page 18)

#### FRIML EXPANDS SCORE FOR FILM 'VAGABOND

HOISY PAUADUND HOISY AND A SEARCH OF KATHEY AND A SEARCH OF THE VAGABOOK KING," is cleffing seven new songs, with lyrics by Johnny Burke, for Paramount's picturization, which also is using tunes from original score.

"A Harp, a Fiddle and a Flute" already is completed, for Kathryn Star Others em-

already is compieted, for Kathryn Grayson, femme star. Others em-brace "One, Two, Three, Pause," "Bon Jour," "This Same Heart," "Vive La You."

GROW B.O. OAKS

fined Dore Schary, production chief of the Metro Studio, to his home he amused himself by reverting to his original by reverting to his original status of urriter and turned out the following satire which is amusing in itself but also arresting as a frank commentary by a company head on inflated film grosses.—Editor)

#### By DORE SCHARY

Hollywood, Jan. 18.
You can see by the papers that
'One Horrible Night,' starring
Blade Sabre and Flame Ricochet,

"One Horrible Night," starring Blade Sabre and Flame Ricochet, is going to gross seven million dollars.

That figure is a big surprise to everybody, and it follows that Holipwood is entitled to an explanation of how this picture happens to be headed for such an enormous gross. Through the kind auspices of The Big Grossing Pictures and How They Grow Agency, some research was established and the results are now available for careful study and analysis.

After completion at Mammoth Studios, the picture opened its first engagement at Fall River Junction, Idaho. It was a cool, brisk day and the boxoffice opened at 5:30 a.m. By 11:02 it had established a boxoffice record for that city, for that length of time, on a Tuesday. The record was \$81.75. These figures were then computed on the basis of past boxoffice re-

These figures were then computed on the basis of past boxoffice results, and it was therefore simple to predict that in the three day run at Fall River Junction the picture would do a total creek. to predict that in the three day run at Fall River Junction the picture would do a total gross of \$624. It was then very easy for statisticians to determine that on the basis of this gross plus other available figures in the past, the company could anticipate a domestic gross, inclusive of Canada, of \$780,000. This confidential computation was flashed to the New York and Hollywood offices of Mammoth Studios.

Three days later the writer of the picture, "One Horrible Night," was sitting in the office of Mr. Kare, executive producer of the studio. The writer casually inquired what it was anticipated the picture might gross. Mr. Kare, axefelt he was committing no breach of confidence by revealing the an(Continued on page 20)

### ACORNS OF RUMOR Russo Film Industry Would Produce 150 Pix Per Year, Spread Soviet Line

#### **Embarrassing Praise**

Embarrassing Praise
Washington, Jan. 18.
John Howard Lawson and
Albert Maltz, two of the "Hollywood 10" who went to jail
for contempt of Congress following the 1947 Un-American
Activities Committee hearings,
were cited at the recent Soviet
Writers Congress as representing "progressive literature" in
the United States.
Biggest Soviet kudos, however, was saved for Howard
Fast.

### State Makes It Official: Okays Pix to Russia

cret" developments concerning the American film business and world affairs, the U. S. State Department has put into official levil

affairs, the U. S. State Department has put into official letter form its recommendation of selling Hollywood pictures to Russia.

That Secretary of State John Foster Dulles and U. S. Ambassador to the Soviet Charles Bohlen favored such trading was revealed by Variety three weeks ago. However, there was no indication at that time of any formal communication.

The letter expressing the State Dept.'s advocacy of licensing pix to Moscow reportedly has been received at the Washington offices

(Continued on page 20)

#### **CODE SANCTIONS USE** OF 'JAIL BAIT' TITLE

Columbia is being permitted use of "Jail Bait" as a feature title after all. Some months ago the Production Code nixed it because the label was an allusion to a girl in a film and the implication spelled s-e-x.

But it's okay for a new Sam Katzman production, which concerns juvenite delinquency.

### **National Boxoffice Survey**

Longruns Trim Trade; 'Vera Cruz' Champ, 'Biz' 2d, 'Sea' 3d, 'Heart' 4th, 'Pagan' 5th

For Leniency on Reds Hollywood, Jan. 18.

The Motion Picture Alliance has blasted the Writers Guild of America West and asked all Hollywood producers to avoid cooperation with that organization on the ground that it has failed to "rid itself of its Communist element." WGA recently ballotted on an anti-Communist constitutional amendment proposed by Borden Chase but fell short of the necessary two-thirds by only three votes.

Major studios have a contract with the Screen Writers Guild but that group is being absorbed by

With many key city theatres still coasting with product they launched for the year-end holidays, biz generally shapes somewhat offish this round. Several new pix are being launched currently with nice to big resuits. Weather continued very cold in most sectors, with snow in many.
"Vera Cruz" (UA) soared to top position this week, with additional smash playdates pushing it over the top. Playing in some 10 keys covered by VARIETY, this Cooper-Lancaster meller is racking up big to terrific trade in all spots. Current returns indicate it may be the greatest grosser ever for United Artists.

Second spot goes to "Show Rusinees" (20th) which was third

major studios have a contract with the Screen Writers Guild but that group is being absorbed by WGA, which covers motion pictures, radio and television, and is currently negotiating a new pact with the film lots.

In a statement signed by Chase and MPA president Roy M. Brewer, its writer-members were urged to "make it clear that they do not intend to support an organization which permits known Communists and others, who oppose the democratic processes of our Government by hiding behind a phrase in the Constitution, to take over any part in the determination of matters which so vitaily affect the lives of these writer-members of MPA."

Fire" (M-G), fairly new, is showing enough to land 11th place. "Phffft" (Col) rounds out the Golden Dozen for the week.

"Romeo and Juliet" (UA), "The Detective" (Col) and "Barefoot Contessa," also from United Artists, are the runner-up films.

"Violent Men" (Col), a new-comer, shapes trim in Seattle, good in Providence, okay in Philly but duil in L.A. "Prince of Players" (20th) is very mild for a preem week in N.Y. "Country Girl" (Par) promises to be a sock moneymaker, based on its showing to date in L.A. and in N.Y.

"Aida" (IFF), lusty in Philly, is fancy in Chi, Balto and N.Y.

"Trouble in Glen" (Rep) still is capacity in Toronto. "Ugetsu" (Indie) shapes great in Chi.
"Desiree" (20th) is rated mild in Balto. "Bread, Love, Dreams" (IFF) looms nice in Boston and okay in Cieveland. "Shield For Murder" (UA) is oke in Boston.

"Athena" (M-G), good in Toronto, shapes fine in Denver.
"Hansel and Grete!" (RKO) is big in Chi, "She-Woif" (Rep) looks okay in Indianapolis.
"Destry" (U) is rated smash in Chi. "Black Tuesday" (UA) is smooth in Denver.

smooth in Denver.

(Complete Boxoffice Reports on Pages 8-9)

Washington, Jan. 18.

Film industry of Soviet Russia has set itself a goal of producing 150 features a year. This would permit the Russians to fill a larger share of the home demands for pix and also to fight for more screen time in the remainder of the world. Since virtually every Russian picture carries some Communist propaganda, the indication is that the Commie film industry is out to take Lenin's advice of many years ago and use films as the No. 1 propaganda medium.

The increased goal was disclosed in Moscow recently at the Congress of Soviet Wrifers, with special pitches being made to have more Russian writers turn out the kind of material which will make good films. Emphasis was also laid on the propaganda aspects of screen vehicles.

A. S. Gerasimov, principal speaker on motion pictures at the Writers Congress, told the audience:

"We must bring our output of

Writers Congress, total
ence:
"We must bring our output of
artistic films up to 100 to 150 per
year. Such a sharp quantitative
growth of film production is dictated by the tasks of Communist
education, the needs of our peo(Continued on page 18)

#### Yankee Neglect of Film Products Embitters Asia. Declares Mark Robson

Holiywood, Jan. 18.

Director Mark Robson is startied at the fact that U. S. filmmakers haven't increased their recognition of Far-Eastern producers and their films. Robson currently in Hollywood after completing his Warwick production, "Prize of Gold," in England, mentioned that when he was filming "The Bridges of Toko-Ri" for Paramount in Japan last year, the feeling was conveyed to him that the Japanese producers would make many more pro-American (Continued on page 75)

(Continued on page 75)

### VARIETY Trade Mark Registered FOUNDED BY SIME SILVERMAN Published Weekly by VARIETY, INC. Harold Erichs, President 154 West 6th Sidson May York 36, N. Y. 6th Sidson May York 36, N. Y. Hollywood 28 6311 Yucca Street Hollywood 9-1141

HOllywood 9-1141
Washington 4
1292 National Press Building .
STerling 3-3445
Chicago 11
612 No. Michigan Ave.
DELaware 1-4864
8 St. Martin's Pl., Trafalgar Sq.
Temple Bar 5041

SUBSCRIPTION \$10 Foreign \$11 Annual \$10 Single Copies ..... ABEL GREEN, Editor

Vol. 197 120 No. 7

INDEX

Chatter
Concert-Opera
Film Reviews House Reviews
Ice Show
Inside Pics
Inside Radio-TV
International Legitimate ... Literati Music New Acts
Night Club Reviews
Obituaries Pictures
Radio-Teievision
Radio Reviews
Record Reviews
Frank Scully
Teievision Reviews TV-Films ..... Unit Reviews .....

Waii Street .... DAILY VARIETY
(Published in Hollywood by
Daily Variety, Ltd.)
\$15 a year. \$20 Foreign

Vaudeville

### Southern States Righters Formulate Scheme for 'National' Distribution

Memphis, Jan. 18.

In a new twist in the iocal, or states rights, releasing pattern, five independent distributors now operating in the south have formed the National Releasing Assn. for the purpose of buying national as well as territorial rights to pictures. Licensing of the product in each exchange area will be via members of NRA, it's planned.

members of NKA, it's planned.

If the organization develops according to the blueprints, a producer could arrange for national distribution of his film right off, instead of setting separate deals with various of the territorial distribution agencies.

Five companies now aligned in

tribution agencies.

Five companies now aligned in NRA are Tower Pictures, Colonia Pictures, Astor Picture Exchange of Charlotte, Capital Releasing Corp. and Masterpiece Productions. President is Haroid Schwarz, head of Tower. Fred Meyers, Coloniai prez, is NRA v.p. Myers hosted a meeting of reps of the five members here iast week and other sessions on organizational work are slated for Dallas, L. A., Chicago and N. Y.

#### Pentagon Sends Colonel; Seeks to Sweeten Local Re Greenland Pick-Up Holiywood, Jan. 18.

Col. Joseph Geotz, chief of the

professional entertainment branch of the armed services, arrived here today to straighten out IATSE complaints that Bob Hope had used Government-paid, non-unlon lensers to film parts of one of his commercial to programs. Show was the one which the Hope troupe did in Thuie, Greeniand, on New Year's Eve to entertain Air Force personnel. He brought back the films and used some on his Colgate Comedy Hour show.

Beef came from Cameronal

Hour show.

Beef came from Cameramen's Local 659, which asserted some of Hoilywood's 150 unemployed lensers should have been used on the trip if the films were to be used on a network show in this country. Goetz, who normally handles overseas appearances before troops by Hollywooders and USO units, was sent here by Secretary of Air Force Harold E. Talbott as personal representative. Goetz expects to huddle with Herbert Aller and other reps of Local 659. It is assumed he will also talk with Hope. When the letter of protest from

when the letter of protest from the IA local reached the Pentagon, Secretary of Defense Charics E. Wilson ordered an investigation. Pentagon sources disclosed that at least two conferences were held before it was decided to send Goetz to the Coast. Belief was that there appeared some justice for the IA complaint.

was considered perfectly okay It was considered perfectly okay to film the Hope show in Thule for showing to other servicemen at offshore bases, but not for a commercially sponsored program in the United States. A large camera crew accompanied the Hope contingent and Secretary Taibott to Thule

Thule.

It is common practice for the armed services to release film from programs and motion picture screenings, but this was the first time pictures were especially made on a large scale for a network video

#### EASTMAN FORMS NEW FOREIGN DIVISION

Rochester, Jan. 18.
Eastman Kodak has formed a new international division to take over the duties formerly handled by the export division here and EK's European and Overseas Organization. Territories established within the new operation are the European, African-Middle East, Letin America and Exp. Fast.

European, African-Middle East, Latin America and Far East. Edward P. Curtis, v.p. in charge of motion picture film sales and foreign sales and advertising, is general manager of the new divi-sion.

#### CASE OF JET BOMB SITE

de Rochemont Sues New Hampshire Selectmen

Portsmouth, N. H., Jan. 18. Louis de Rochemont, film pro-ducer and resident of nearby New-

ducer and resident of nearby Newington, has become the central
figure in an unusual case in Superior Court here.

Trial was started last week on
de Rochemont's action against the
selectmen of Newington, who, he
claims, soid property to the federal
government without authority.

The case stems from the film
producer's vigorous fight against
construction of a multi-million dollar jet bomber base in the Newington area.

### Metro's \$1.28 Against 85c In **Earnings Surge**

Latimits but to the consolidated profit of \$6.577,311 for the fiscal year ended Aug. 31, 1954, as compared to \$4.380,603 for the previous year. The 1954 net profit is equivalent to \$1.28 per share on the outstanding common stock, compared with 85c per share in the preceding year.

Profit before taxes for the 1954 fiscal year amounted to \$12,643,840 compared with \$6.435,504 in the previous year. Operating revenues were \$183,124,86 compared with \$177,558,874 in the prior year.

Interim financiai statement sent to stockholders yesterday (Tues.) with the annual report shows that for the 12 weeks ended Nov. 25, 1954, the net profit of Loew's, including theatre subsids, amounted to \$1.521,349 after all taxes and charges and subject to year-end adjustment. This is equivalent to 30c per share compared with \$1,133,893 or 22c per share in the corresponding stanza of the preceding year.

s1,13,3,93 of 22c per share in the corresponding stanza of the preceding year.

The Aug. 31 baiance sheet shows an increase of \$13,354,123 in cash and Government securities compared with a year earlier. Inventories were down to \$66,043,465 compared with \$79,728,467. The company's funded debt was reduced by \$2,710,000 and the current bank loan of \$4,500,000 was paid off. Current and working assets, it's noted, are approximately four times current liabilities. The net book vaiue of the stock is \$27.40 per share.

The annual report notes that 13 pictures are completed or in final stages of editing.

#### FILMACK TRAILERS **FACING 8 UNIONS**

Chicago, Jan. 18.

Chicago, Jan. 18.
Filmack Trailers has just inked contracts with three additional film industry unions, making a total of eight unions now represented with the company. Three new labor groups are the Screen Actors Guild, Motion Picture Cartoonists, and Motion Picture Laboratory Technicians.
The laboratory technicians were awarded a ten percent raise retroactive to Sept. 1, 1954.

#### 300 at Denver Workshop

Denver, Jan. 18. About 300 exhibitors attended the

first of the 1955 Metro Workshops, held at the Cosmopolitan hotei, and presided over by Emery Austin. Mctro NY executive, who briefed the theatre men in methods of keeping films before the public

#### Wrong Vintage

Hellywood, Jan. 18.

Hollywood, Jan. 18.
Knighthood is growing too
flowery on the Paramount lot,
where "The Vagabond King"
and "The Court Jester," both
crowded with thesps in knightly costumes, are shooting on
adjoining sound stages.

adjoining sound stages.

It became so confusing, with knights of different vintages wandering to and fro, that the "Jester" loud-speaker demanded: "Will the knights of "The Vagabond King" kindly scram back into the 15th Century and get off this set."

### Eastman Kodak **Cuts Color Cost**

Eastman Kodak has lopped a quarter of a cent per foot off the price of its Eastman color print stock, bringing it down to \$39 per 1.000 feet against the former price

The reduction has the effect of making Eastman color more competitive with Technicolor. Labs are passing along the price cut to their customers so that they are now in a position to turn out Eastman color prints on the basis of 6c. per foot. Technicolor, on a mass volume order basis only, charges .05.23c. If fewer prints are involved, the price on imbibition prints goes up.

prints goes up.

A spokesman for Eastman said that, even if a simplified color stock is put on the market, the prospects for any early additional price reductions are dim. Eastman is experimenting with a new color involving fewer emulsions. Some of this new stock is already being shipped out to the labs, but it's not being identified as such.

#### Optical Sound (on Order) **Exceeds Magnetic Tally** In Foreign Markets

Whereas current installations of Whereas current installations of CinemaScope abroad, now totaling 3,315, give the edge to the fourtrack magnetic sound equipment, units on order, totaling 5,523, are of the optical sound variety by a wide margin.

nety by a wide margin.

Breakdown of the foreign field by 20th-Fox shows Europe, excluding Britain, way out in the lead, with 2,000 installations current, including 1,145 magnetic and 855 optical. Installations on order, however, running up to 3,177, are for more optical machines (1,667) than magnetic ones (1,510).

As for Britain, current installa-tions amount to 498, split almost evenly between stereophonic and non-stereophonic sound. Equip-ment on order (937) is about two-thirds optical and the rest (330) stereophonic.

stereophonic.

In the U. S., with some 11,000 CinemaScope installations reported, the majority are for optical sound only. Here, as abroad, the orders for optical sound reflect a degree of saturation among the first-runs which, logically, are installing the best equipment available. In the foreign field, too, 20th's competitors aren't servicing magnetic four-track prints, with Metro, Warner Bros. etc. sticking to Perspecta-Sound which achieves a directional sound effect via an optical track. optical track.

optical track.

The 20th survey puts down Europe for 2.000 units installed and 3.177 ordered; Far East, 316 installations and 429 on order; South America, 320 installed and 609 ordered; South Africa, five installed, 23 ordered; Australia and New Zealand, 176 installed, 348 ordered (here twice as many outleal dered (here twice as many outleal dered (here twice as many optical units are on order as there are stereophonic magnetic ones); and Britain, 498 installed, 937 ordered.

the theatre men in methods of keeping films before the public properly.

The Workshop was the kickoff for two days of exhibitor activities. On the second day Rocky Mountain COMPO gave a iuncheon honoring state legislators and state officials, held a half-hour meeting during which exhibitors were urged to support Rocky Mountain COMPO at rate of five cents a seat.

Britain, 498 installed, 937 ordered. Country with the highest number of installations is Italy, with 545, followed by Germany with 529 and England with 498. Lowest to lot in the followed by Germany in the properties of the public properties. The properties of the properties of the properties of the properties of the properties. The properties of the properties

### **Jackson Heights Theatre Enjoins 306**

Judge Specifically Forbids 'False Statements' on Pickets' Placards

#### LOVELY B.O. MUSIC

Chain 11% Over Last Jan. and 66% Up on 1952

Minneapolis, Jan. 18.
Exhibition's ability to loosen tv's grip on entertainment seekers is manifesting itself in more emphatic fashion than ever in this territory. Current boxoffice results indicate substantial desertions from video sets, says Harry B. French, United Paramount Theatres circuit president here. Ilis atres circuit president here. His chain is 11% ahead of the same month a year ago even though smash boxoffice hits like "The Robe" and "How to Marry a Millionaire" swelled the totals at that time. time.
"It's a most encouraging and re-

"It's a most encouraging and revealing demonstration of the degree to which the public is returning to the theatres," asserts French.

If the contrast is made to the corresponding 1952 period the gain is an amazing 66%, French reveals. And the circuit is only slightly behind 1951, a period when to hadn't yet done any appreciable harm.

### Mississippi Tax, Higher for Chains, **Ruled Unlawful**

Paramount Gulf Theatres Inc. emerged on the winning side in a lawsuit it had brought against the State of Mississippi. The Chancery Court of the First Judicial District court of the First Judicial District rujed that the sales tax passed by the Mississippi Legislature in 1952 was discriminatory, arbitrary, un-reasonable and in violation of the 14th Amendment to the Constitu-

Bill passed by the Legislature called for a 3% sales tax for all theatres operated within the state, excepting, however, chains of 10 theatres operated within the state, excepting, however, chains of 10 or more theatres in which case the tax would be 5%. Paramount Gulf Theatres, which operates more than 10 theatres, brought sati against the state. The Court further found that the state lacked the authority to assess, demand, and collect these taxes.

#### L. A. to N. Y.

L. A. to N Edward Arnold Art Baker Robert Benjamin Martin Biock G. Ralph Branton Jacques Braunstein Steve Broidy Steve Broidy
Raymond Burr
Louis Calhern
Howard Dietz
Nat Dorfman
Jay Dratier
Nanette Fabray
Lynn Farnol
Ben Gage
Mitchell Hamilburg
Ruth Hussey
Reub Kaufman
Sam Katzman Sam Katzman Arthur Krim Anna Magnani Haroid Mirisch Harold Milisch
Charles C. Moskowitz
James P. O'Neiil
James E. Perkins
George Raft
Cesar Romero
Nicholas M. Schenck Nicholas M. Sch Louis Shurr George Sidney Richard Thorpe Walter Wanger John Wayne Josse White Bill Williams Esther Williams Sheiley Winters

#### Europe to N. Y.

Ernie Anderson Scott Brady Jeanne Crain Aifred Hitchcock Herbert Jacoby Ethel Linder Reiner Maria Tipo Rudy Valiee Gwen Verdon

Fair Theatre in the Jackson Heights section of Queens, oper-ated by Herman Stern, has ob-Heights section of Queens, operated by Herman Stern, has obtained an injunction against Local 306, Projectionists Union, IATSE, Order, handed down by Judge Stoddard in Queens Supreme Court, restrains Local 306 from picketing the Fair Theatre with signs indicating that employees of the theatre are on strike.

Dispute stems from a jurisdictional dispute between Local 306 and the Independent Motion Picture Machine Operators, an unaffiliated, indie union. Fair Theatre signed up with the indie union and Local 306 immediately threw a picket line around the house. In addition, as soon as labor dispute started, theatre was subject to vandaiism from unknown sources.

Court order also prevents Local 306 from indicating that theatre has non-union employees, that theatre ever employed members of Local 306, or that theatre ever asked any employee to take a wage cut. In addition to the signs, Local 306 may not convey "the same misleading information" by word of mouth or by any other means.

The Court also specifically found that no labor dispute existed between the Fair Theatre and Locure and the street ween the Fair Theatre and Locure and the street ween the Fair Theatre and Locure and the street ween the Fair Theatre and Locure and the street ween the Fair Theatre and Locure and the street ween the Fair Theatre and Locure and the street ween the Fair Theatre and Locure and the street was the fair theatre and Locure and the street was the street was

The Court also specifically found that no labor dispute existed between the Fair Theatre and Local 306. The Court, however, permitted Local 306 to picket the theatre but restricted to two pickets. The men may carry signs informing the public that the theatre is paying lower wages and contributing less to pension and welfare funds than are customarily paid members of Local 306.

The decision marks a reversal on the part of the Court which previously denied the injunction. (Continued on page 20)

#### 13 Radio Shows Taped In Australia Exploit DCA's 'Long John Silver'

JUA'S Long John Silver
Hollywood, Jan. 18.
Some 13 half-hour radio shows
were taped last week in Sydney,
Australia, to help plug American
release of "Long John Silver," first
picture to go out under the Distributors Corp. of America's banner, producer Joseph Kaufman reported upon his return from Down
Under, where he supervised the
project. Picture which Kaufman
lensed entirely in Australia is slated to have its first saturation bookings early next month in New
England. Radio programs are to be
syndicated.

England. Radio programs are to be syndicated.

Much of the basic exploitation material to be used in a heavy promotional campaign was prepped during the actual making of the CinemaScope production, according to Kaufman, who heads for N.Y. on Friday to confab with Fred Schwartz, DCA prexy, on final release plans for picture.

In addition to the radio shows, producer has provided DCA with a 12-minute documentary on how the picture was made, carrying the (Continued on page 18)

(Continued on page 18)

N. Y. to L. A.

David O. Alber Edgar Bergen Mort Biumenstock Mort Bumenstock
Bill Goetz
Mark Goodson
Abel Green
Gaston Hakim
Arthur A. Hershkowitz
Lloyd Nolan Lloyd Nolan Gregory Peck Milton R. Rackmil Sheidon Reynolds Helen Rose Leonard W. Schneider Joe Schoenfeld Mike Todd Bill Todman Robert M. Weitman

#### N. Y. to Europe

Betty Alien Peter Cusick Paul Dudley Lew Grade Oliver Messel Val Parneil Joseph Rosenstock Julius Rudel R. Schulze Cerleton Smith Lizabeth Webb

## CODE CHECK ON SUPPLY DRY-UP

### **Falling Volume of Features**

Following are the comparative totals of feature films, made both abroad and in Hollywood, that received the Production Code seal of approval in 1954 and prior years:

0) -1.	1954	1953	1950	1946	1935
Member Cos Non-Member Cos	180 52	241 49	272 107	254 -143	334 169
n to Washington	232	290	379	397	503
Foreign Productions Member Cos	41	32	22	16	, 9
Non-Member Cos	30	32	28	12	52
	71	64	50	28	61
Total	303	354	429	425	564

### **UA Theatre Circuit's New Flotation**

Paying Off Bank Loans on Magna Deal-Involved Terms Revealed Regarding 'Oklahoma'

NO COMPULSION

Extras' Guild Votes Against Fines On Absentees

Hollywood, Jan. 18.

A proposal that Screen Extras Guild enforce compulsory attendance at meetings via a fine for those without a proper excuse was voted down six-to-one by the membership in a mail referendum.

Only 245 were in favor, as against 1.483 opposed in a total of 1,728 ballots.

**IFE Distributing** 

I.F.E. Releasing Corp., ln an ex-pansionist mood, is adding six new

pansionist mood, is adding six new district offices to give it more intense coverage of 34 exchange areas in the U.S., Alaska and Hawaii. This'il give the Italo outfit, 16 district offices which will be supervised via three, divisional headquarters, according to Bernard Jacon, v.p. in charge of sales and distribution.

distribution.

The realignment, which coincides with IFE moving into new and larger quarters in the Paramount Building, N.Y., sees Seymour Schussel taking over as eastern division manager and assistant to Jacon. Glenn Fannin becomes central division manager and Alex Cooperman continues to top the western division.

Jacon, who leaves today (Wed.)

for an extended swing through the midwest and south, said "Aida," the Italo opera film, was doing very

(Continued on page 18)

Via 16 Offices

Secking to liquidate an indebtedness of \$5,200,000 incurred under two collateral bank loans, United Artists Theatre Circuit, Inc., is issuing 400,121 shares of its common stock. It'll be put on the market at between \$17 and \$18 a share, brokers say. Alien & Co. are the managing underwriters. According to a preliminary prospectus, proceeds from the stock sale will pay off loans from the Bank of America and the Marine Midland Trust Co., taken out in connection with UATC's investment in Magna Theatre Corp. The circuit now owns 339,800 shares of Magna's common stock. United

Magna's common stock. United California Theatres, Inc., in which UATC has a half-interest, owns another 64,000 shares and warrants for the purchase of an additional 73.300 shares

73.300 shares, With \$5,200,000 going to retire the two loans, the rest will be retained by UATC for general working capital, the prospectus says.

The UATC balance sheet shows \$6,977.316 of investments in and

\$6,977.316 of Investments In and advances to companies less than 100% owned. It puts collateral bank loan instalments due within one year at \$393,750. A 4% collateral bank loan, payable Feb. 28, 1955, is for \$1,000.000. The second loan is for \$3,903,750 and is (Continued on page 18)

#### Lawyer Delaney Thinks 20th Statements Show Menroe Contract Doubt

Menroe Contract Doubt
The "intemperate" reaction of
20th-Fox to Marilyn Monroe's refusal to honor her 1951 contract
was deplored in N. Y. this week
(17) by Frank Delaney, the star's
lawyer. He charged 20th was putting out "sily statements" on the
controversy and again expressed
conviction that the whole matter
would be settled amicably.
"We certainly are still hopeful
that this business will be ironed out
to everyone's satisfaction," Delaney commented. He said he may
join Miss Monroe "within the next
few days" either on the Coast or
in N. Y. for talks with 20th exces
on the contract dispute. The

in N. Y. for talks with 20th exects on the contract dispute. The studio has suspended Miss Monroe from salary over her refusal to ap-(Continued on page 18)

#### WANGER JOINS BOARD OF B.O. TELEVISION

Film producer Walter Wanger has joined Box Office Television Inc. closed-circuit tv firm, as consultant and member of the board of directors. Wanger, who is in N. Y. this week, said his duties would be confined to advisory matters on production and programmers of the confined to advisory matters on production and programmers.

would be confined to advisory matters on production and programming. Asked if he might produce some shows specifically for theatre tw. he said, "I might in the future." Wanger believes that closed-circuit theatre tv "will be a great help to our industry." He said his duties with BOTV would not interfere with his busy film production plans. He has four pletures scheduled, ail of which will be released by Allied Artists.

### APPROVED PIX OFF 15% IN '54

Attesting to the sharp drop in production volume during 1954, the Production Code Administration production volume during 1954, the Production Code Administration last year approved a total of 303 U. S. and foreign feature plx, a drop of 51—or 15%—from the 354 that received the code seal in 1953. Outputwise, 1954 is the worst showing on record. (Code Administration started keeping accurate statistics on its activities in 1935.)

Istration started kceping accurate statistics on its activities in 1935.)

The code figures, which will be compiled in full in the Motion Picture Assn. of America's annual report, are not 100% indicative of new films going into release. However, they represent the closest available pulse-taking of the production pace of the American companies. Only a very small percentage of the films made in the U. S fail to apply for a code scal.

Code figures for 1954 dramatically illustrate the trend towards fewer films. Whereas, in 1953. MPAA member companies had 241 Hollywood-made feature films approved, the total in 1954 fell off to 180, a drop of 61. Non-MPAA members, i.e., the Indies, in 1954 got Code seals for 52 films as against 49 in 1953.

As for foreign features, approval in 1954 was given to 41 from the member companies and 30 from indies, which compared to 32 in both categories in 1953. This reflects the accent on foreign production, the total of foreign pix approved in 1954 being 71 as against 64 in 1953.

According to the code authorities, 34—or close to one-half—of

64 in 1953.

According to the code authorities, 34—or close to one-half—of the 71 features lensed abroad and okayed for a seal last year were produced by American companies and the rest, 37, by others. A great many foreign features entering the

(Continued on page 20)

#### **WALTER READE SPEAKS** UP FOR REMODELLING

Kingston, N. Y., Jan. 18.
Despite a snow flurry early in the day, the ceremonies attendant to the re-opening of Waiter Reade's refurbished Community Theatre came off without a hitch Saturday (15). House, a 1,600-seater, formerly known as the Broadway, was remodeled to the tune of \$250,000.

Waiter Reade Jr., in explaining the investment, said: "You may think I have taken the pipe for putting that much money into a conventional theatre in these days and times, but sincerely I feel that modernization is the key to suc-(Continued on page 18)

(Continued on page 18)

### Yanks Weigh Color Stock Exports As Italians Use Official Muscle

FORCED TO SELL, EACH BIDS

Goldwyn and Mary Pickford Still
After Studio

Los Angeles, Jan. 18.

Both Mary Pickford and Samuel Goldwyn, among others, will be bidders for ownership of the Goldwyn studios, which Superior Judge Paul Nourse ordered sold within the next two months.

Miss Pickford owns 41/80ths of the property and Goldwyn 39/80ths. They have been in itigation over its sale for more than five years.

### **Put Advertising** Impact to Test

Study of how newspaper advertising precisely has an effect on the theatre boxoffice is being undertaken by Sindlinger & Company, in behaif of Cooper Foundation Theatres, headed by Pat Mc-Gee. This is believed the first such survey in years by a market analysis outfit although numerous film company and theatre exces have consistently advocated such measuring of ad impact.

measuring of an impact.

Some time ago McGee pulled a switch in his ad policy via insertion of display ads during the run of a picture instead of, as before, concentrating his advertising on the opening and pre-opening of a film. This was done in Oklahoma City and resulted in an annual saving of \$25,000 without apparent adverse b.o. consequences.

McGee has now commissioned

McGee has now commissioned Sindlinger to figure out the an-swers to these questions:

1. Can he operate successfully on the lower newspaper budget over a long period?

2. Has he actually lost business by cutting his newspaper advertis-ing budget—although the boxoffice doesn't show it?

3. Should he further reduce—eep—or increase his newspaper keep—o

4. How can be increase the quality and effectiveness of his advertising?

5. Should he use other media as a replacement or as a substitution?

The Sindinger outfit will make its findings available to all other

By FRED HIFT
American film companies, faced with the necessity of having to do ali of their color printing (except Technicolor) in Rome, are studying the importation of Eastman color positive into Italy. They are also discussing the possibility of arranging another color test with the Italian labs.

discussing the possibility of arranging another color test with the Italian labs.

Latter have indicated a willingness to import a sufficient volume of Eastman film to satisfy the requirements of the U. S. distribs. Question Is, however, whether the government will allow them the necessary dollar exchange for that purpose. If not, the government has indicated it would facilitate the Americans' doing their own importing.

As reported in Variety last week, the Italian customs authorities have clamped down on the importation of all American tint prints other than those manufactured from a Technicolor limbibition negative. Under the new regulations, the Americans can not import to Italy prints processed by Technicolor if another lab could have handled them in the regular Eastman process. The subject of the Italian prints was discussed in N. Y. yesterday (Tues.) by the foreign managers at the Motion Picture Export Assn.

The Italian ruilng, which originally was to have been incorporated in the new Italo film legislation

rally was to have been incorporated in the new Italo film legislation that wasn't), went into effect Jan. 6, According to the MPEA, pix on which the working materials have (Continued on page 20)

#### Fire Robert Mitchum. Who Then Interviews Press in Underwear

San Francisco, Jan. 18.

Director William Wellman summarily fired actor Robert Mitchum from the cast of Warner's "Biood Alley," which was on location in nearby Marin County, after Mitchum gave a display of pictureque behavior hereabouts.

Mitchum, at a press conference in his hotci room where he talked to reporters while clad in red shorts and clasping a tumbler of red wine, passed it all off as a re-

At insistence of Jack Worner the Mitchum role was taken over by John Wayne, partner in Batjac. Humphrey Bogart and Gregory Peck were contacted when Mitchum mess developed but could not be had. Wayne was east on his

suit of his championing of "little people" in the company. "I like everybody to be gentie and thoughtful, good friends. I always have and always will establish my-self as a hunan arbitrator but don't get the idea that I'm a hero. It's just that lots of little people have spoken up for me. I want them treated right." Earlier in the week, Mitchum

spoken up for me. I want them treated right."
Earlier in the week, Mitchum figured in an episode in which George Coleman, transportation manager for the company, was dunked in the cold waters of the Bay. It was all in good fun, Mitchum said denying that he pushed Coleman into the water.
Robert Fellows, co-producer of the film, flew up to San Francisco in response to a call from Wellman and told the press the contract with Mitchum was torn up by "mu-(Continued on page 23)

## first demonstrated in June of 1954. "Okiahoma" is due to have its world preem in N.Y. at the Rivoli Theatre in the iatter part of May 1955 and later is set to open on a roadshow basis in 49 other cities. A covering CinemaScope version of the Rodgers & Hammerstein musical also was shot. O'Brien is said to have developed an effective "print down" system for reducing Todd-AO pix to normal widescreen size.

size.

As for the Todd-AO, camera, also designed by O'Brien together with a group of research scientlsts, it weighs approximately as much as a Mitcheil and is about as large except that it has a slightly larger head and wider film magazines to accommodate the 65m negatives. The 70m picture frame is three and a half times the area of the standard 35m frame. The 65m Todd A-O frame has five sprocket holes where the conventional film has four. Camera speed is stepped up to 30 frames a second.

Like ordinary cameras, the Todd-AO unit takes a range of lenses of different. sizes. Unlike the lenses on a 35m camera, however, which vary in focai length. the Todd-AO lenses are classified according to the angle of coverage. Thus in a single camera there is a selection of four lenses covering everything from a closeup to a distance scenic or panoramic shot.

The angle of coverage of the camera icnses ranges

panoramic shot.

The angle of coverage of the camera icnses ranges in size from a wide 128 degrees "bugeye" wide angle lens, down through the 64, 48 and 37 degree lenses. All four Todd-AO lenses can be used interchangeably so that the need for additional cameras for each scene set up is eliminated.

### Todd-AO's Variable-Width Projector aii-purpose Todd-AO projector

New ali-purpose Todd-AO projector capable of projecting films of any width within the 35m to 70m range was described this week by Magna Theatre Corp, which will distribute "Oklahoma," the first feature lensed in the Todd-AO widescreen process. Wraps were also taken off the Todd-AO camera which uses 65m film with prints on 70m stock to accommodate the six stereophonic soundtracks. The camera is designed to aliow interchangeable use of the four Todd-AO lenses.

The projector, adjustable to CinemaScope with and without stereo sound and also to 3-D, was developed jointly by Dr. Brian O'Brien of the American Optical Co. and the ELA (Cinema Department) of the Philips works in Eindhoven, Holiand, which are manufacturing the equipment. Projector as well as camera will be merchandised by Todd-AO Corp., owned jointly by Magna and American Optical.

In the Todd-AO projector the distance between the film in the gate and the projection lens doesn't vary. This is said to give perfect definition. Also, the projector is equipped will-a curved runner plate. The slight bend in a longitudinal direction gives the film a greater stifness in transverse direction. The concave side of the runner plate faces the lens. For 70m film, which runs at 30 frames a second instead of the customary 24 frames, the projector's speed is changed. Modification from 70m to any other kind of projection is said to be almost immediate.

The Todd-AO process Involves a single projector and a large curved screen with a 2 to 1 aspect ratio

The Todd-AO process involves a single projector and a large curved screen with a 2 to 1 aspect ratio and a high reflectance surface. The system was

#### **MERLIN LEWIS INTO** EQUIPMENT ASSN.

Merlin Lewis has resigned as v.p. of Film Daily, trade sheet, to become exec secretary of the Theatre Equipment and Supply Manufacturers Assn. (TESMA). New association becomes effective Fcb. 1 when the outfit establishes N.Y. offices.
Lewis succeeds Roy Bloomer.

Lewis succeeds Roy Bloomer, who resigned because of ill health.

#### Six Bridges to Cross

Cops-and-robbers melodrama around the multi-million dol-lar holdup in Boston. Tony Curtis and generally good ex-ploitation prospects.

Hollywood, Jan. 14.

Universal release of Aaron Rosenburg production. Stars Tony Curlis. George Rader, Julie Adams: features Joy C. Flippen. Sai Mineo, Jan Merlin. Richard Rosenburg, Start Sai Mineo, Jan Merlin. Richard Rosenburg, Streenplay, Sydney Boehm: based on the story "They Stole \$2,500,000 — And Got Away With It" by Joseph F. Dinneen: camera, William Daniels; editor. Russell Schoengarth; technical adort Rosenburg, Sydney Rosenburg, Walliam Daniels; editor. Russell Schoengarth; technical adort Rosenburg, Sydney Hancini; vocals by Sammy Davis Jr. Previewed Jan. 4, '55. Running time, '95 MiNS. Jerry Flores (as Amang Davis Jan William Marchallagher George Nader Lien Gallagher Julie Adams Jerry Flores (as a boy), Jan Merlin Skids Redzlevich Richard Castle Red Flanagan William Murphy Sanborn (Aspect Tatlio; 2-1)

The exploitation boxoffice pros-cts for this cops-and-robbers elodrama shape up well, with melodrama shape up well, with name of Tony Curtis to attract the

melodrama shape up well, with name of Tony Curtis to attract the younger flingoers.

While it's not mentioned by name, the big Brink holdup several years back in Boston will be a ballyhoo peg on which to build exploitation interest for this story of a young hood who engineers an armored car service holdup in that city. Developed from Joseph F. Dinneen's "They Stole \$2,500,000—And Got Away With It," the Aaron Rosenberg production smartly avoids flashbacks, telling its story from the beginning and thereby building interest in the outcome of Curtis' life of crime from the time the plot picks him up as a juvenile delinquent on the freets of Boston. Time lapses in the young man's crime development are covered with documentary-type narration, and Curtis gives the character a good reading, rating a modicum of sympathy, even though viewers know he is unregenerated and must die at the finale.

he is unregenerated and must die at the finale. Played up in the script by Sydney Boehm is the relationship between Curtis and George Nader, policeman, that carries through the years. Nader and his wife, Julie Adams, do what they can to straighten out the young tough but he enjoys his crime thrills and goes from one job to jail and back to another job until, near the end, feigning respectability and a desire to reform, he plots the big job, pulls it off successfuily and then dies at the hands of his own gang when he decides to give back the loot so he can remain in the states.

Curtis marrying a widow with two kids when he's seeming to go straight.

Joseph Pevney's direction has the footage rolling off at a good pace and, generally, manages to get acceptable performances from the cast, aithough, with the stress on Curtis, Nader's cop character doesn't have a sustained forcefulness. Miss Adams isn't given much to do, nor is Jay C. Flippen and other cast members. Sal Mineo does a creditable job of playing Curtis as a youth.

Cast and credits are run off at the tag end of the film while the title song, written by Jeff Chandler and Henry Mancini, is being sung by Sammy Davis, Jr. Lensing by William Danieis helps to carry out the documentary flavor strived for in the presentation and the editing is good. Brog.

should spell sturdy b.o. biz for this pic. This Two Cities comedy, how-

should spell sturdy b.o. biz for this pie. This Two Cities comedy, however, is too lightweight to make the grade unreservedly and will score mainly via the personal lure of the star. His marquee value, in the U.S. particularly, will be a major selling angle.

Prime weakness of the finished film is the inadequacy of Robert Buckner's screenplay. He's taken an interesting and amusing theme but has developed it in a casual and pedestrian manner. The opening scenes have a typical Guinness sparkle, but the subsequent two reels (in which the plot line is established) have a tendency to be repetitive. And with a performer of the stature of this star, it seems a little ungracious to introduce bits of commonplace farce.

The opening sequence shows

a inter digratous to introduce bits of commonplace farce.

The opening sequence shows Alec Guinness in the role of a British baronet arriving for a Paris vacation with his son in a Rolls Royce. The father thinks the boy has had a sheltered existence and that Paris will be "good for him"; the son, on the other hand, considers that his father has had a lonely time on his Scottish estate and could also benefit by a diversion. So papa picks up a young redhead (Odile Versois) for the boy and the son collects a more mature woman (Elina Labourdette) for his father. It doesn't work out as planned but there are some neat comedy sequences before the dual romances are sorted out.

Robert Hamer has directed with his usual skill, and once more reduced.

Robert Hamer has directed with his usual skill, and once more reveals a nice flair for light comedy. The star, as is to be expected, gives a flawless performance, too often overshadowing other male members of the cast.

Odile Versois has an appealing, piquante charm and Elina Labourdette is attractive as the more inature woman. Vernon Gray gives a imp performance as the Guinness offspring, but there is a robust comedy bit by Jacques Brunius as Miss Versois' taxi-driver father, Other supporting roles are adequately filled.

#### A Life in the Balance

Mexico City-localed and filmed melodrama. Okay programmer.

Hollywood, Jan. 18.

20th-Fox release of Leonard Goldstein
Panoramic production. Stars Ricardo
Marvin; features Jose
Marvin; features Jose
Perez, Rodolfo
Acosta, Directed by Harry Horner. Screenplay, Robert Presnell Jr., Leo Townsend;
from a story by Georges Simenon; camcontrol of the Control of the Control
Citter, George Circlar; audior, George
vista, Previewed Jan. 13, '55, Running
time, 74 MiNS.

time, 74 MINS.
Antonio Gomez Ricardo Montalhan
Maria Ibinia Anne Bancroft
The Murderer ,, Lee Marvin
Paco Gomez Jose Perez
Lieutenant Fernando Rodolfo Acosta
Captain Saldana Carlos Muzgula
Sergeant George Trevino
Andres Martinez Jose Torvay
Caria Arlotta Eva Calvo
Carmen Martinez Fanny Schiller
Dona Lucrecia Tamara Garina
Porter Pascual G. Pena
Pedro Antonio Carbajal
(Agnost wation 1991)

This Panoramic production, being released by 20th-Fox, makes interesting use of a Mexico City background to give a somewhat different touch to its melodramatic plot. It's an okay entry for the program market.

Joseph Pevney's direction has the footage rolling off at a good pace and, generally, manages to get acceptable performances from the footage rolling off at a good pace and, generally, manages to get acceptable performances from the footage rolling off at a good pace and, generally, manages to get acceptable performances from the footage rolling off at a good pace and, generally, manages to get a mexico to get acceptable performances from the footage of the film of the footage of the film while the title song, written by Jeff Chandler and Henry Mancini, is being sung by Sammy Davis, Jr. Lenstille song, written by Jeff Chandler and Henry Mancini, is being sung by Sammy Davis, Jr. Lenstille song, written by Jeff Chandler and Henry Mancini, is being sung by Sammy Davis, Jr. Lenstille song, written by Jeff Chandler and Henry Mancini, is being sung by Sammy Davis, Jr. Lenstille song, written by Jeff Chandler and Henry Mancini, is being sung by Sammy Davis, Jr. Lenstille song, written by Jeff Chandler and Henry Mancini, is being sung by Sammy Davis, Jr. Lenstille song, written by Jeff Chandler and Henry Mancini, is being sung by Sammy Davis, Jr. Lenstille song, written by Jeff Chandler and Henry Mancini, is being sung by Sammy Davis, Jr. Lenstille song, written by Jeff Chandler and Henry Mancini, is being sung by Sammy Davis, Jr. Lenstille song, written by Jeff Chandler and Henry Mancini, is being sung by Sammy Davis, Jr. Lenstille song, written by Jeff Chandler and Henry Mancini, is being sung by Sammy Davis, Jr. Lenstille song, written by Jeff Chandler and Henry Mancini, is being sung by Sammy Davis, Jr. Lenstille song, written by Jeff Chandler and Henry Mancini, is being sung by Sammy Davis, Jr. Lenstille song, written by Jeff Chandler and Henry Mancini song, written by Jeff Chandler and Hen

vista is keyed to the Mexican locale and the technical assists come off capably.

#### Port of Hell

Program meller which stacks shade above the average supporter because of good acting.

Allied Arlists release of William F.
Broidy production. Stars Dane Clark.
Carole Mathews. Wayne Morris: features
Marshall Thompson. Marjoric Lord. Harold Perry. Otto Waldis. Directed by Harold Perry. Otto Waldis. Directed by Harfred Eggers. Gil Doud; frem story by
Doud and D. D. Beauchamp; camera.
John Martin: editor. Ace Herman; music.
Edward J. Kay. Previewed Jan. 10, '55.
Kunning time. 66 MiNS.

Pardee Dane Clark
Julie Povich Carole Mathews
Stanley Povich Wayne Morris
Marsh Walker, Marshall Thompson
Kay Walker Marjorie Lord
Leo Harold Perry
Snyder Otto Waldis
Nick
Sparks Charles Fredericks
Parker Jim Alexander
Enemy Radio Operator Victor Sen Young
(Aspect ratio: 1.85-1)

Cast principals give a good account of themselves thespwise in "Port of Hell" to raise film a notch above average supporting fare. There's a provocative tag for marquee purposes, along with names of Dane Clark, Carole Mathews and Wayne Morris.

quee purposes, along with names of Dane Clark. Carole Mathews and Wayne Morris.

Players do much to inject credible air into the rather routine melodramatics offered in script by Tom Hubbard, Fred Eggers and Gil Doud, from a story by Doud and D. D. Beauchamp. Clark plays a port warden of L.A. Harbor, a man seemingly so devoted to his duty he has no heart—that is, until Miss Mathews comes along. His ironhand rule of the office, however, results in discovery of a freighter docked in harbor with an atomic bomb aboard—to be set off within 12 hours by a Communist "detonating" ship hovering far offshore. Keeping the whole thing qt. so as to prevent panic, Clark, with help of Wayne Morris, his former enemy and Miss Mathews' brother, tows the ship out to sea where it subsequently explodes harmlessly.

William F. Broidy has cast his production well and, under Harold

quently explodes harmlessly.

William F. Broidy has cast his production well and, under Harold Schuster's direction, most of the players fare well.

Clark gives a vigorous performance, while Miss Mathews shows up exceptionally well via a natural, yet dominating portrayal that always commands attention. Morris is okay, as are Marshall Thompson, as Clark's side-kick, and Marjorie Lord, as Thompson's spouse. Harold (The Great Gildersleeve) Peary plays a Portuguese fisherman well, and Otto Waldis is fine as a ship captain.

Technical contributions are stock although film could stand tightening somewhat from its present 80-minute length.

Neal.

#### The True and the False (SWEDISH)

English-language film made in Sweden by Signe Hasso who produced and stars. Story and production make this a pos-sibility only for the second half of duals.

Bridegroom-to-Be William Langford
in "La Grande Breteche"
Josephine de Merrit Signe Hasso
Louis de Merrit William Langford
Edmond Montez Michael Road
Goronflot Stig Olin
Gertrude, chambermaid Lilli Kjellin
Gertrude, 50 years later Naima Wifstrand
Innkeeper Ragnar Arvedson
Innkeeper's wife Ann Bibby
in "The Old Maid"
Agnes Maubert Signe Hasso
Andre Morain William Langford
Agnes' father Ragnar Arvedson
Helene Ruth Brady
Aunt Emilie Hjordis Petterson

down to read. She selects Balzac's "La Grande Breteche."

down to read. She selects Balzac's "La Grande Breteche."

The viewer is then confronted with a fiashback as the Balzac story is unreeled. No sooner does "Bretche" gels under way when a character in the story begins telling a story, presenting the unique situation of a fiashback within a fiashback. The same thing occurs in the showing of deMaupassant's "The Old Maid."

After a confusing and sketchy opening, resulting in laughter from the preview audience, the Baizac yarn gets down to cases. It concerns the mystery surrounding an old, deserted French castle. It seems that the iady of the house is two-timing her husband. He unexpectedly comes home while she is entertaining her lover. The lover hides in the closet, the husband suspects and orders a servant to seal up the closet with bricks.

The de Maupassant story also involves a frustrated love affair. A young girl, guarded by a strict father, falls in love with a dashing, young officer. The officer is transferred to another post and the girl later learns that he never intended to marry her anyway, being only after a bride with money. She falls in the snow and her beauty is marred by frostbite. Later she becomes wealthy when her father dies, looks up her soldier friend, but does not accept him even when he tells her she's more beautiful than ever despite the scar. She gives all her money to the soldier and retires in seclusion.

Miss Hasso stars in all segments of the three-part yarn, and carries off her assignments well. William Langford is properly handsome and dashing as the bridegroom-to-be, the lover, and the officer. Rest of the cast carries offits duties in a matter-of-fact manner. Michael Road's direction goes off in all directions, giving the film a rather amateurish quality, technical aspects are only fair.

Holl,

#### Teaserama (COLOR)

"Burlesque type" film with potential in sexploitation spots.

Beautiful Productions presentation of Irving Klaw production and release: Tempest Storm: features Betty Page. Trudy Wayne. Hedy Bey, Cherry Knight, Twinnie Wallen, Pepe & Roccio, Don Main, Chris La Chris, Vicki Lynn, Directed by Klaw. Camera (Eastman Color), Wichael Slifts; editor, Les Orlebeck, President Miss.

Main. Chris La Chris. Vicki Lynn. Directed by Klaw. Camera (Eastban Color). Michael Slifka; editor. Les Orlebeck. Prevented by Klaw. Camera (Eastban Color). Michael Slifka; editor. Les Orlebeck. Prevented by MINK.

"Teaserama is heraided by producer-director Irving Klaw as a "burlesque variety type revue feature. If the film even approached its billing it might be reasonably entertaining. For this low-budget venture is so woefully lacking in production values, continuity and taste that its market will be largely confined to exploitation spots specializing in "spicy pictures.

Accent on this entry is the female form. Its supplied in this instance by a contingent of some half-dozen strippers headed by Tempest Storm. A tousle-haired redhead, she's generously supplied bosomwise. Although strategic areas are covered by bra and G-string, little is left to the imagination as she shakes and wiggles her anatomical salients. It may be said that once you've seen Miss Storm you've seen 'em all. For' the Misses Betty Page, Trudy Wayne, Chris La Chris et al also make with the strip routine, but by this time the law of diminishing returns is beginning to assert itself. Also involved in the proceedings are a pair of unbilled male burly comics and a so-so Latino terp turn tagged Pepe & Roccio.

Virtually all routines, incidentally, are done on some inlaid iinoleum against a background of some yard goods hung on a waii. With exception of an occasional sofa, there are no sets or props as such. Most of the musical accompaniment sounds suspiciously like a piano, drum apd a frumpet. Eastman Color camerawork of Michael Slifka, however, is fairly good considering the circumstances.

Apparently there's a market for this type product. For producerdirector Klaw turned out a similar film last year titled "Varietease," and 1953 saw release of "Stripomam," another picture in the same category. Withal, Harold Minsky and the Hirst circuit have nothing to fear competitionwise from "Teaserama." male burly comics and a so-so Latino terp turn tagged Pepe & Roccio.

Virtually all routines, incidentally, are done on some inlaid innelum against a background of some yeard goods hung on a waii. With exception of an occasional sofa, there are no sets or props as such, Most of the musical accompaniment sounds suspiciously like a piano, drum and a frumpet. Eastman Color camerawork of Michael Slifka, however, is fairly good considering the circumstances.

Apparently there's a market for this type product. For producerdirector Klaw turned out a similar fiim last year titled "Varietease," and 1953 saw release of "Striporama," another picture in the same category. Withal, Harold Minsky and the Hirst circuit have nothing to fear competitionwise from "Teaserama."

Ali-Baha

(FRENCH: COLOR)

"Teaserama."

Ali-Baha

(FRENCH: COLOR)

"Teaserama."

Ali-Baha

(FRENCH: Color)

"Teaserama."

Cibb.

Ali-Baha

(FRENCH: Color)

"Teaserama."

Cibc.

Ali-Baha

(FRENCH: Renoit: Microlope production. Stars Fernandel: features Samia Gamal, Dieter Borsche. Henri Vibert, Delemont Directed by Jacques rette. Cesare Zavattini; camera Essatures Samia Gamal, Dieter Borsche. Henri Vibert, Delemont Directed by Jacques rette. Cesare Zavattini; camera Essatures Samia Gamal, Dieter Borsche. Henri Vibert, Delemont Directed by Jacques rette. Cesare Zavattini; camera Essatures Samia Gamal, Dieter Borsche. Henri Vibert, Delemont Directed by Jacques rette. Cesare Zavattini; camera Essatures Samia Gamal, Dieter Borsche. Henri Vibert, Delemont Directed by Jacques rette. Cesare Zavattini; camera Essatures Samia Gamal, Dieter Borsche. Henri Vibert, Delemont Directed by Jacques rette. Cesare Zavattini; camera Essatures Samia Gamal, Dieter Borsche. Henri Vibert, Delemont Directed by Jacques rette. Cesare Zavattini; camera Essatures Samia Gamal, Dieter Borsche. Henri Vibert, Delemont Directed by Jacques rette. Cesare Zavattini; camera Essatures Samia Gamal, Dieter Borsche. Henri Vibert, Delemont Directed by Jacques retter. Cesare Zavattini; camera Essatur

emphasis of this version of All-Baba's adventures an uneven pic. Spectacle is not tried for white whimsy and fantasy are also lacking. This leaves the main burden of the film on comic Fernandel's shoulders. This is not enough to make this come off, the languishing aspects making this primarily for European appeal on the Fernandel tag. For the U, S. this would have to be sold on name value and locale. locaie.

locaie.

Pic is the first to be dubbed into Arabic for the large Eastern market and will easily amortize there. It lacks the adult treatment and charm for U. S. arty houses. The color cost print also rears its head, and, at best, this looks in only for special slotting for America, with the Fernandel name the best selling point.

special slotting for America, with the Pernandel name the best selling point.

Fernandel makes Ali-Baba rather wily Marseillaise rather than an Oriental, and it' is his mugging and playing of the crafty underling who wins the girl in the end in spite of man's greed) that gives the pic its few laughs. Ali is sent by his brutal master to buy a wife for him who turns out to be belly dancer Samia Gamal. It is love at first sight, and he spends his time keeping her out of the clutches of his lecherous master. In looking for a present for her he gets mixed up in a raid by bandits. With his riches he buys the girl and a great house, but the bandits sneak into the party to get their gains back.

Fernandel runs the gamut of his grimaces. Director Jacques Becker has wisely let Miss Gamal's expressive anatomy speak for her for she utters only a handful of words. Becker has missed the usual verve, observation and charm he

words. Becker has missed the usual verve, observation and charm he brings to a film, and this remains a nice gallery of color portraits with one massive scene as thousands follow Ali to the cave. Editing is good as are various lesser roles.

Mosk.

#### Das Zweite Leben (The Second Life) (GERMAN-FRENCH)

GLESHAN-FRENCH)

Berlin, Jan. 11.

Columbia relate of Trans-Rhein-Madeleine production Stars Michel Auclair,
Simone Simon, Barbara Ruetting, Bernhard Wickl. Directed by Victor Vicas.
Grendel and Victor Vicas; camera. Andre
Bac; music. Hans-Martin Malewski: sets,
Alfred Buetow, At Cinema Paris, Berlin,
38 MINS.

Siegfried																	Mic	he	1	Au	cl	air
Sybille .															B	ł	rba	ra	R	ue	tti	ng
Francoise					٠.												Sim	06	ne	S	im	on
Reinhard								i	·							B	ern	ha	rd	V	Vie	·kl
Medico							į,				1	R	o	ŀ	f		von	N	la	uch	che	off
Mittelmei	e	r		ï													G	er	t	Fr	oe	be
								_		_	_	_	_	_								

This German-French coproduction brings to the screen another variation of the old amnesia theme. It also attempts to promote understanding between the French and Germans. Pic represents high technical standards but, unfortunately, loses some of its dramatic grip via an implausible script. Although this film still has individuality, it may find it tough going at the b.o. The names of Michei Auclair and Simone Simon, however, may help its drawing power.

Based on ideas from Giraudoux's drama, "Siegfried," story concentrates on a French soldier who lost his memory from a serious wound received on a German battlefield of the iast World War. Due to some mixup, he is mistakenly held for a German and continues living as such in the postwar years, unable to remember his past.

Strangely enough, he gradually becomes a "true-born" German and sets up a group of painters the has not lost his former painting abilities) whose job it is to dedicate itself to "German culture" and to keep away any non-German art. (This group, incidentally, represents almost an unbelievable bunch of stupid, fanatic German This German-French coproduc-

## WB'S 'WON'T TELL' BALKS MPEA

### **Mothers and Censors**

Has the severity of Indian film censorship finally begun to hit home even among the native industry?

The magazine Film India, usually anti-American and pro-censorship (when it comes to Hollywood pix), has blasted what it calls the latest passion of the Bombay censors for bosom surgery with

"Whenever the censors see a woman with breasts, they ask the producers to cut out the footage," the magazine complained. "Why producers to cut out the footage," the magazine complained. "Why a woman's bosoms, the natural symbols of motherhood, should irritate our censors beats our imagination. Don't the ladies who sit on our censor board have motherly bosoms? How can their bosoms be separated from our women artists to please our censors?"

bosoms be separated from our women artists to please out censors:

The mag added that it could understand censorship of scenes
showing obscene or suggestive exposure, but that, the way censorship was being practiced now, particularly in Bombay, it could
only challenge the wisdom of Indian censorship per se. Film
India's editorial was concerned with native productions only. I
the past it has frequently supported the censorship of U. S. imports
which are scissored to the hilt.

### New York Sound Track

Mike Todd and William Goetz back from their European jaunt with Goetz now definitely expected to join Mike Todd Productions as partner or otherwise. If all reports about Gina Lollobrigida being signed up by American producers were to be believed, she'd now be committed to do around 80 pix. Fact is, she's still under contract to one Howard Hughes and can't make a film in the U.S. pending a settlement ... Carl York, the MPEA's Scandinavian rep, in town to brief the companies on the Norwegian situation and prospects for a rise in Denmark's 30% rental ceiling ... Rleardo Arias Esplnoza, Panama's new president, has exhibition interests. He was one of a group of Panamanian legislators with theatre interests who pressured for a law establishing admission price ceilings and other rules inimical to U.S. distrib interests. The measure is still pending in the Assembly. Comedian Jerry Lewis has offered a \$10,000 reward for information feading to the conviction of the person who fatally beat his cousin, Mrs. Alexander Lanzner. Lewis, currently appearing in Las Vegas, telephoned Irvington, N.J., police with the offer of the reward. Mrs. Lanzner, who was 30, was Lewis' first cousin and former schoolmate. She was waylaid a block from her home Friday (14).

President Elsenhower is scheduled to receive a delegation today (Tuesday) from the National Committee for An Adequate Overseas U.S. Information Program (try to abbreviate that!) the chairman of which is Eddie Bernays. This is the group composed mostly of publishers and editors (Paul Smith, Palmer Hoyt, Fleur Cowles) and tradepaper gentry (Sid Bernstein, Reg Clough, C. H. Larrabee) and academiclans (Harold Lasswell, Ordway Tead, O. W. Riegel), which has made no attempt to include picture people, although much of foreign propaganda is conducted by film.

Just-out True (Fawcett) has a plece by Charles Samuels telling male America of "The Great Censorship Rebellion" which promises more

made no attempt to include picture people, although much of foreign propaganda is conducted by film.

Just-out True (Fawcett) has a piece by Charles Samuels telling male America of "The Great Censorship Rebellion" which promises more realistic films . . . Joe Schoenfeld, editor of Variety's coast dally, in town last week following the big "Underwater!" whoopdedo at Silver Springs, Fla. . . Dinah Shore's opening night at Waldorf-Astoria drew one of largest turnouts of film folk seen at a cafe opening in Jeanne Crain, who recently completed a stint in UA's "Gentlemen Marry Brunettes," returned from Paris Monday (17) on the Liberte. Accompanying her were her husband, Paul Brinkman, and the couple's four children . . . Rudy Vallee, Scott Brady and Gwen Verdon in from Europe Monday (17) on the America.

Columbia's "On the Waterfront" broke Loew's Theatres Saturday and Sunday records of the ail-time champlon, "From Here to Eternity," also a Col picture . . . John Wayne cut short his honeymoon in New York to replace Robert Mitchum in the cast of "Blood Ailey," the Batjac production for Warner release . . Esther Williams, John Erleson, George Murphy, and George Sidney headed the Metro delegation for the dedication of William Goldman's "Nickelodeon" museum in Philadephila yesterday (Tues.).

Five Metro stars will hit the provinces to lend glamor to local theatres. George Murphy, McG's official ambassador, is down for a 10,000-mille tour in connection with Metro's "1955 Motion Picture Theatre Celebration." John Erleson, Esther Williams, Anne Francis, and Robert Taylor are also set for personals around the country. On the off-beat side, but good for newspaper space in many cities, Metro is louving Clarence Buil, ace still photographer, and William Tuttle, head of the makeup department.

Elmer C. Rhoden, National Theatres prez, and Frank H. Ricketson. Fox Intermountain topper, in N.Y. for talks with William Moclair of

Elmer C. Rhoden, National Theatres prez, and Frank H. Ricketson. Fox Intermountain topper, in N.Y. for talks with William Moclair of the Roxy and 20th-Fox execs. This is Rhoden's first trip east since taking over NT.

#### GOOD MAIL ADVANCE **FOR 2D CINERAMA**

An estimated advance sale of about \$40,000 has been chalked up by "Cinerama Hollday," which hows at the Warner Theatre, N. Y., with a charity preem Feb. 8. Of the \$40,000 total, some \$25,000 came in from a mailing piece sent to patrons who had previously written in for tickets to "This Is Cinerama."

Mail return is running about 7%, which compares with Broadway legit results of about 2% from similar nuilings.

BENNY'S MIAMI UJA STINT Jack Benny will be guest of honor at the United Jewish Ap-peal shindig in Miami that will launch the drive for funds this year.

Fete will be held Feb. 27 and Benny will plane from the Coast for the stint,

#### NUANCES OF FREE CHOICE

Muhlenberg Modifies Its Censor-ship of Chaplin Films

Allentown, Pa., Jan. 18.
Muhlenberg College has rescinded its action of last week in cancelling four 'arly Charlie Chaplin films in the "Great Films of Yesterday" series. The college cancelled when the American Legion protested. This evoked considerable criticism from educators

## MASTER FORMULA

"Master" formula covering all future remittances and license allocations abroad was discussed by the Motion Picture Export Assn. board in N. Y. last week and while there was an area of agreement, observers feit that acceptance of such a formula by all the companies was still a long way off.

One of the main stumbling blocks is the reluctance of Warner Bros. to provide the pertinent figures. However, commented one of the execs Monday (17), "We can always estimate what they do."

The formula ltself is said to work like this: The companies put together their domestic billings and the average billings in eight major foreign territories. In addition, they'd take into account a three-year average in the particular market in questlon. Some paper tests with this formula have already been conducted and found satisfactory. There is a "minimum guarantee" provision under which two out of every 50 permits would be set aside for the lowest company. This, too, is a matter of dispute. Matter of fractional permits is solved under the formula.

Board, mecting under the chairmanship of MPEA prexy Eric

Is solved under the formula.

Board, meeting under the chairmanship of MPEA prexy Eric Johnston, referred the formula back to the committee which devised it and which will now do more work on it. Group includes Arthur Loew, Abe Schneider, (Continued on page 20)

#### Censors of Six States Meet in Richmond, Va.: Stress on Pix 'Sadism'

Censors from six states are set for a two day powwow in Richmond, Va., starting tomorrow (Thurs.) to discuss their positions vis-a-vis the Obio and Pennsylvania censorship decisions and the new censor law introduced in the Maryland legis-

lature.

While no specific agenda for the meet has been set up, Hugh M. Flick, the N. Y. censor, said Monday (17) he thought these discussions would take up most of the time. However, he also hoped to discuss with his colleagues his mounting concern over the rise of violence and brutality in pix.

Invites to the Richmond palaver were sent out by Mrs. Lollie C. Whitehead, director of Virginia's censor board.

### SECRECY STALLS New York Film Circles Buzz With Rumors of Distribution Fee Cuts as Majors Woo Product

ISRAEL OKAYS 'THE ROBE'

Kept Out Because of Ultra-Ortho-dox Religionists

Israeii government has finally passed 20th-Fox's "The Robe" for exhibition in Israel. It took the personal intervention of Spyros P. Skouras, 20th prexy, to get the Israeii censors to drop their objections to the film.

Impression in N. Y. is that the difficulties arising re "The Robe" stemmed from a small but vocal orthodox group in Israei which objected to the ChemaScope pic on religious grounds.

### Japan's Pix Prod. **Up** 21½% in **Year**

Tokyo, Jan. 11.

Japan's film makers had a busy year in 1954, producing 370 films or a 21.5% increase over the previous year. More films were exported than ever before. Reason for the boost was an increase in the number of medium length pix for use on double bilis, and an increase in serial films.

Profits for the industry are estimated at \$80,000,000, a 28% rise over last year.

Of the total produced, 75 films were medium length and serials. Sword slingling "samurai" pix, Japan's oaters, accounted for 201. An estimated \$1,000,000 was earned from export of films.

The number of admission tickets to film houses sold last year is estimated at 829,000,000, as against the early average of 800,000,000.

#### Ed Grainger at Rep

Edmund C. Grainger, vet exec in both theatre operation and distribution, this week joined Republic as manager of circuit sales, He'ii work under Richard Aitschuler, v.p. and director of worldwide sales.

Grainger until a short time and t

sales.

Grainger until a short time ago was chief buyer and booker for RKO Theatres and before this was president of Shea Enterprises and eastern division sales manager for 20th-Fox.

As the major distributors vie to Increase their release states, indie producers for the first time in many years are finding themseives in the enviable position of facing a seller's market. Not only are the majors competing for topnotch indie packages to finance, but there's also a scramble for completed product. The indie producer who formerly went from distributor to distributor practically begging for a deal now finds the distribs standing at his doorstep.

The competition has become so

a deal now finds the distribs standing at his doorstep.

The competition has become so keen among the majors that there's a rumble of undercurrent beefs relating to price cutting and the lowering of distribution fees. At a recent stockholders meeting, Columbia prexy Harry Cohn cialmed that Warner Bros. was only emerging with a 10% profit from a recent picture. Cohn's statement was made in answer to stockholder queries relating to Col's participation deals. Cohn said this system was necessary in today's market and that Col was doing fine as compared with other companies, notably WB. He did not name the Warner picture, but it reportedly is "A Star Is Born."

There are also reports that WB

is "A Star is Born.

There are also reports that WB is lowering the distribution fee for completed films. Usual percentage demanded by a distrib (Continued on page 20)

#### \$15,000,000 Hike Asked For U. S. Info Agency; FCC Also Wants More

Washington, Jan. 18.

A hike of nearly \$15,000,000 for the U.S. Information Agency and a siight increase for the Federal Communications Commission were requested by President Eisenhower yesterday (17) in his budget proposals to Congress for the fiscal year commencing July 1, 1955.

The budget estimated that the general admissions tax would yield \$110,000,000 in the next fiscal year, the same as for the current year. This is far below the \$271,952,000 from this tax in fiscal 1954 (the year ending June 30, 1954), before the sharp slash in admissions taxes went into effect.

The Treasury expects to get \$46,000,000 from the 20% bite on nitery tabs, as contrasted with the \$45,000,000 estimated for the current fiscal year, and the \$38,312,000 actually received last year. This tax was not reduced by Congress past spring.

Highlights of the budget mes-

Highlights of the budge. Inc. sage:

1. A request for \$88,500,000 for USIA, compared with the \$73,914,000 which Congress appropriated for the current year. Of the new total \$18,243,000 would go for "Voice of America" radio broadcasts and television, about \$2,500,000 more than the present year.

(Continued on page 20)

### **Would Spread Chicago Censorship** To Cover Outlying Drive-Ins

The Cook County Board is trying to plug leaks in local censorship

Chicago, Jan. 18.

coverage existing in unincorporated areas of the county. William N. areas of the county. William N. Erickson, chairman of the board's iegislative committee, said it will ask the state legislature for authority to set up a five-man censorship board under the county sheriff to pass on films shown in the unincorporated area around Chicago. Most of the theatres there are drive-ins. Erickson said: "This is a must. A large proportion of drive-in theatregoers are children and young persons who should be shielded from salacious films."

Erickson's enthusiasm for a

and cautious manner in matters censorship and I believe that fun-damentally the best type of censorship is self-regulation by the in-dustry itself."

current move stems from the censorship hassle here last summer over showing of "The French Line" at several outlying ozoners. Film was originally cleared by the Chicago Police Censor Board, but clearance was later revoked by Police Commissioner Timothy O'Connor in response to heavy pressure generated by local groups, particularly the Roman Catholic Church. Same pressure had local newspapapers, radio and tv outlets refusing to take ads for the picture.

Five drive-ins just outside the

siderable criticism from educators and others, pius editorials in newspapers.

Prexy K. Conrad Seegers then decided that the films will be shown, but instead of being shown to the public generally, will be shown only for students and faculty. He denied that the "college exercises censorship or proposes to allow outside groups to dictate educational policy." but said that since a considerable portion of the community appeared to have been against the film, it first was decided to substitute another film.

from salacious films."

Erickson's enthusiasm for a county censorship body is apparation of the public generally, will be shown only for students and faculty. He denied that the "college exercises censorship or proposes to allow outside groups to dictate educational policy." but said that since a considerable portion of the community appeared to have been against the film, it first was decided to substitute another film.

#### Clerygyman as Censor

Clerygyman as Censor

Regina, Sask., an. 18.

In the year ended March 31 last, Rev. D. J. Vaughan, Saskatchewan's film censor, reviewed and stamped 490 35mm features, 525 shorts, seven serials, 312 news films, 539 trailers and 812 advertising films, the provincial government has revealed ten months late.

He and his assistant also reviewed and stamped 413 16mm, features, 542 shorts, three serials, 194 news films and 244 trailers.

Four features, "Wicked Women," "Yeliow Balloon," "Dedee" and "Women of the Twilight" were rejected. "Yellow Balloon" was subsequently brought before a board of appeal, which upheld the preacher-censor.

Educational films of the federal and provincial governments are exempt from censorship.

Cincy Off But 'Phffft' Torrid 14G;

'Crest' Fair 5G, 'Cruz' Big 7G, 4th

### 'Cruz' Puts L.A. Over Top, Colossal \$81,000; 'Fire' Slow 20G, 'This Paris' 48G; 'Sea' 20G, 'Girl' 161/3G in 4th

Los Angeles, Jan. 18.

The boffo business being collected by "Vera Cruz" currently is doing the most to make the present session here run ahead of the same week a year among local first-runs. At most other spots, trade is spotty, with a few good extended-runs getting coin, but most of them fading.

"Cruz" is heading for a terrific \$68,000 in four theatres plus a record \$13,000 in day-dating neighborhood Picwood. Medium \$20,000 or near is shaping for "Green Fire," in two sites. "So This Is Paris" looks slow \$18,000 in three hardtops but is gettting \$30,000 additional playing in seven coners.

oners.
"Violent Men" is off sharply, th second stanza a slim \$13,000 three houses. Still good are show. Business." with \$15,000; eagues Under Sea." \$20,000; ountry Girl" at \$16,500; and otective." with \$5,000, all urth-weekers. Socko \$6,000 is en for fourth round of "Gate To ell" at tiny Vagabond.

Estimates for This Week

Warner Downtown, New Fox oyola, Uptown (SW-FWC) (1,757 55; 1,248; 1,715; \$1-\$1.50—"Vere ruz" (UA). Boffo \$68,000. Last eek, in other units.

reuz" UA). Boffo \$68,000. Last eek, in other units.

State, Hawaii (UATC-G&S) (2,-04; 1,106; 99-51.50) — "Green in: (1,106; 90-51.50) — "Green in: (1,06; 90-51.50) — "Green in: (1,06; 90-51.50) — "Green in: (1,06; 90-7) Medium \$20,-00. Last week, Hawaii. "3-Ring ircus" (Par) (3d wk), \$4,300.

Los Angeles, Vogue, Ritz (FWC), (2,097; 885; 1,363; 80-\$1.25)—"So his Is Paris" (U) and "Yellow fountain" (U). Slow \$18,000. Last eek, L.A. with Iris, Loyola, Upown. "Black Tuesday" (UA) and Flight of White Heron" (20th), 16,000; Vogue with Warner Downwn, "Young At Heart" (WB) and Masterson of Kansss" (Col) (3d k), \$9,400; Ritz, "Desiree" (20th) di "Steel Cage" (UA) (3d wk-5ays), \$3,800.

Orpheum, Hollywood, Wiltern Metropolitan - FWC - SW) (2,213; 56; 2,344; 48-\$41.25) — "Violent len" (Col) and "Bamboo Prison" (Col) (2d wk). Off to duil \$13,000. ast week, \$33,000.

len" (Col) and "Bamboo Prison" Col) (2d wk). Off to dull \$13,000. ast week, \$33,000. Chinese (FWC) (1,905; \$1-\$1.75) "Show Business" (20th) (4th k). Good \$15,000. Last week,

00. Wilshire (FWC) (2,296; \$1-—"Leagues Under Sea" (BV) wk). Fine \$20,000. Last week,

700. arner Beverly (SW) (1.612; 90-"Country Girl" (Par) (4th Smart \$16,500. Last week,

kk). Smart \$16,500. Last week, \$19,000.

Hollywood Paramount (F&M) 1,430; \$1-\$1,50—"Sign of Pagan" 1,430; \$1-\$1,50—"Sign of Pagan" 1,430; \$1-\$1,50—"Sign of Pagan" 1,430; \$1-\$1,500—"Setective" (Col) (4th wk). Nifty 55,500. Last week, \$6,500.

Downtown Paramount (ABPT) 3,200; 75-\$1-\$1,501—"Star Is Born" WB) (4th wk). Thin \$6,500. Last week, \$7,600.

El Rey (FWC) (861; \$1-\$1,50)—"Romeo and Juliet" (UA) (4th wk). Wild \$2,500. Last week, \$2,800.

Hillstreet, Paniages (RKO) (2,52; 2,812; \$1-\$3,00—"Silver Chaice" (WB) (4th wk). Slow \$12,000.

Last week, \$17,000.

Expulsan (UATC) (1,536; 90-\$1,500—"Deep In Heart" (M-G) (4th wk). Moderate \$7,500. Last week, with State !5 days), \$17,200.

Fine Arts (FWC) (631; \$1-\$1,75)—"Barefoot Contessa" (UA) (111 wk). Okay \$4,500. Last week, \$4,900.

900. Warner Hollywood (SW) (1,364; 20-\$2.65) — "Cinerama" (Indie) th wk), Into current week Sun-y (16) after big \$23,600 last

'Agabond (Rosener) (390; \$1.50)
'Gate to Hell' (Indie) (4th wk),
Il socko \$6.000. Last week,

#### **Buffalo Teck Readied** For 'Cinerama' Preem

Buffajo, Jan. 18.

Shea's Teck. downtown first-run and moveover house, will be remodeled for the opening of "Clinerama" Feb. 27. Conversion of the theatre at a cost of more than \$50,000 will begin immediately, according to Lester Isaacs, of Stanley Warner.

New policy calls for reserve seat capacity of around \$1,000 at \$2.40 top.

\*\*Technology of the productions of the previous week.\*\*

Exeter (Indie) (1,300; 60-\$1)—

Bread, Love, Dreams" (IFE) (4th wk). Fine \$7,500 after \$8,500 in third week, "Track of Cat" (WB) and "Limping Man" (SG), \$14,500.

Pilgrim (ATC) (1,800; 66-95)—

The Murder" (UA) irreissue (2d wk). Okay \$8,000 following \$13,000 in previous week.

\*\*The Mark of Cat" (WB) and "Limping Man" (SG), \$14,500.

Okay \$8,000 following \$13,000 in first week.

State (Loew's) (3,500; 60-\$1)—

"Bread, Love, Dreams" (IFE) (4th wk). Fine \$7,500 after \$8,500 in third week, "Track of Cat" (WB) and "Limping Man" (SG), \$14,500.

Okay \$8,000 following \$13,000 in first week.

State (Loew's) (3,500; 60-\$1)—

"Wera Cruz" (UA). Opened in wow tyle, with great \$16,000 likely. Last week. "Dreep in Heart" (M-G) (MB). Shea's Teck, downtown first-run and moveover house, will be re-lodeled for the opening of "Cine-una" Feb. 27. Conversion of the

#### **Broadway Grosses**

Estimated Total Gross
This Week \$530,200
(Based on 21 theatres.)
Last Year \$470,700
(Based on 24 theatres.)

### Young' Brisk 24G Philly; 'Pagan' 16G

Philadelphia, Jan. 18.
Threatened transit strike bopped biz at film houses last Friday (14) but trade bounced back over weekened when walkout collapsed. "Young at Heart" looms lusty at Stanley. Only other newcomer is twin bill at Stanton which is getting no place. "Sign of Pagan" looks torrid in second session at the Midtown. "20,000 Leagues Under Sea" shapes good in fourth round at Mastbaum. "Show Business" is raited stout at Fox, also in fourth. "Aida" looms loud in fourth at Trans-Lux World.

Estimates for This Week

Estimates for This Week
Arcadia (S&S) (625; 99-\$1.35)—
"Deep in Heart" (M-G) (44h wk).
Fine \$12.000. Last week, \$14.000.
Boyd (SW) (1.430; \$1.25-\$2.60)—
"Cinerama" (Indie) (67th wk).
Sturdy \$12.200. Last week, \$15.500.
Fox (20th) (2,250; 90-\$1.40)—
"Show Business" (20th) (41h wk).
Stout \$17.000. Last week, \$25,000.
Goldman (Goldman) (1,200; 65-\$1.30)—"Violent Men" (Col) (4th wk). Oke \$6.500 in 4 days. Last week, \$12.000.
Mastbaum (SW) (4.370; 75-\$1.30)—"Leagues Under Sea" (BV) (4th wk). Good \$14.500. Last week, \$27.000.
Midtown (Goldman) (1,000; 74-\$1.49)—"Sign of Pagan" (U) (2d wk). Torrid \$16,000. Last week, \$23.000.
Randolph (Goldman) (2.500: 75Randolph (Goldman) (2.500: 75Randolph (Goldman) (2.500: 75Randolph (Goldman) (2.500: 75-

wk). Torrid \$16,000. Last week, \$23,000.

Randolph (Goldman) (2,500; 75-81,40)—"3-Ring Circus" \*Par') (44h wk). Oke \$9,000 in 5 days. Last week, \$12,000.

Staniey (SW) (2,900; 74-\$1.40)—"Young at Heart" (WB). Lusty 24,000. Last week, "Silver Chalice" (WB) (3d wk), \$17,000.

Stanton (SW) (1,473; 50-99)—"Hell's Outpost" (Rep) and "Return to Treasure Island" (UA). Thin \$7,000 or less. Last week, "Francis Joins Wacs (U) and "Destry" (U), \$11,000 for 8 days.

Trans-Lux (T-L) (500; 99-\$1.50)—"Sabrina" (Par) (131h wk). Fair \$4,000. Last week, \$4,500.

"Last Time Saw Paris" (M-G) (5th wk). Tidy \$11,000. Last week, \$12,000.

Boston, Jan. 18.
Biz has slacked off here this
frame with firstrun houses about
equally divided between holdovers
and newcomers. "Vera Cruz"

H.O.s Hurt Hub; 'Vera Cruz' Terrif

43G, 'Night' 16G, 'Young' Light 20G

#### 'THIS PARIS' SMASH 13G, BUFF.; 'BIZ' 10G

entury. Silver Chance is and the in 10-day third week at the

Buffalo (Loew's) (\$3,000; 70-\$1)

"Show Business" (20th) (4th wk).
Lively \$10,000. Last week, \$15,-

OO.

"Paramount (Par) (3,000; 50-80)—
"Young At Heart" (WB) and "Fast and Furious" (Indie) (2d wk). Neat \$9,000 in five days. Last week, \$17,000.

Center (Par) (2,000; 50-80)—
"Black Tuesday" (UA) and "Atomic Kid" (Rep). Opened today (Tues.). Last week, "Silver Chalice" (WB) (3d wk) (10 days), fine \$13,000.

ice" (WB) (3d wk) (10 days), n. \$13,000.
Lafayette (Basil) (3,000; 50-80)
Parate" (U). Fancy \$13,000. Laweek, "Sign of Pagan" (U) and "Race for Life" (U) '2d wk), \$8,000.
Century (Buhawk) (3,000; 50-3—"Leagues Under Sea" (BV) (wk-11 days). Big \$19,000.

### This Paris' Lofty \$16,000, St. Louis

St. Louis, Jan. 18.
For second week in row, native are enjoying only one newcome here. Fresh entry, "So This I Paris," which landed a lofty total Paris," which landed a lofty tota in week just wound up at the huge Fox. Holdovers still are doing nice biz with "Show Business" rated the best draw. "Detective and "Romeo and Juliet" also are doing nicely at arty houses Weather moderated last week after the Monday snowfall, and bir picked up.

the Monday snowfall, and biz picked up.

Estimates for This Week Ambassador (Indie) (1.400; \$1.20-\$2.40) — "Cinerama" (Indie) (51st wk). Nice \$14.000. Last week, \$15.500.

Fox (F&M) (5.000; 75)—"Phfffff" (Col) and "3 Hours to Kill" (Col) Coened today (Tues.). Last week, "So This Is Paris" (U) and "Yellow Mountain" (U), neat \$16,000. Loew's (Loew's) (3.172; 60-75)—"Deep in Heart" (M-G) (3d wk). Good \$10,500. Last week, \$14,000. Orpheum (Loew's) (1.400; 65-\$1)—"Leagues Under Sea" (BV) (4th wk). Fine \$10,000 following \$13,000 for third.

Pageant (St. L. Amus.) (1,000; 82)—"Detective" (Col) (2d wk). Nice \$2.900 (Last week, \$2.000 (Last week, \$1.000) (22 wk).

Last Week, 15,000. Last week, 14th wk). Firm \$12,000. Trans-Lux World (T-L) (604; 99-\$1.50)—"Aida" (1FE) (4th wk). Loud \$5,000 or over. Last week, 6,900. Shady Oak (St. L. Amus.) (800 82)—"Romeo and Juliet" (UA \$6,900. Last week, 6,900. Last week, 6,900.

**Key City Grosses** 

Estimated Total Gross
This Week ... \$2,450,600
(Based on 23 cities and 215
theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year ... \$2,731,200
(Based on 25 cities and 237
theatres.)

### 'Pagan' Giant 15G In Port.; 'Fire' 11G

Biz is in high gear at first-runs after taking a nosedive last session. Two holdovers, "20,000 Leagues" and "Show Business' continue stout. "Sign of Pagan' is standout newcomer with a smash stanza at the Liberty. "Green Fire" is rated nice at Broadway.

stanza at the Liberty, "Green Fire" is rated nice at Broadway.

Estimates for This Week
Broadway (Parker) (1.890; \$1\$1.25\top-"Green Fire" (M-G) and
"This Is Your Army" (20th). Hot
\$11,000 or less. Last week, "The
Young At Heart" (WB) and "Bounty Hunter" (WB) (2d wk), \$6,800.

Fox (Evergreen) (1.536; \$1-\$1.25)

—"Show Business" (20th) (4th wk6 days). Loud \$7,000. Last week,
\$9,200.

Guild (Indie) (400; \$1).—"Detective" (Col). Nice \$3.500. Last
week, "Little Kidnappers" (Indie)
(3d wk), \$1,500.

Liberty (Hamrick) (1.875; \$1\$1.25)—"Sign of Pagan" (U) and
"Naked Albi" (U). Socko \$15.000.

Last week, "Deep In Heart" (M-G)
and "4 Guns To Border (U) (3d
wk-4 days), \$4,000.

Orpheum (Evergreen) (1,600; \$1\$1.25)—"Leagues Under Sea" (BV)
(4th wk-4 days), \$4,000.

Paramount (Port-Par) (3,400; 6590)—"Reap Wild Wind" (Par) (reissue) and "The Fake" (Indie).
Modest \$6,500. Last week, "Twist
of Fate" (UA) and "Khyber Patrol"
(UA), \$6,400.

#### Vera Cruz' Mighty 20G, Indpls.; 'Pagan' Bangup 13G, 'She-Wolf' OK 6G

Indianapolis, Jan. 18. potty at first-run situa-this stanza, with "Vera Bil 1s Spons stanza, with "Vera Cruz" at Loew's easily the standout. It is terrific with greatest gross in more than year looming there. "Sign of Pagan" at Indiana also is very good. "Cattle Queen of Montana" at Circle is mild. "She-Wolf" is okay at Lyric.

Estimates for This Week Circle (Cockrill-Dolle) (2.800; 50-85) — "Cattle Queen Montana" (RKO) and "This Is Love" (RKO), Mild \$7,000. Last week, "Destry" (U) and "This Is Your Army" (20th), \$10,000.

MILO J and "Inis is Love" IKKOJ.
Mild \$7,000. Last week, "Destry"
(U) and "This Is Your Army"
(20th), \$10,000.
Indiana (C-D) (3,200; 75-\$1)—
"Sign of Pagan" (U). Hefty \$13,000. Last week, "Show Business"
(20th) (2d wk), \$12,000.
Loew's (Loew's) (2,427; 70-90)—
"Yera Cruz" (UA). Mighty \$20,000. Last week, "Beau Brummell"
(M-G) and "Operation Manhunt'
(UA), \$7,500 at 50c-80c scale.
Lyric (C-D) (1,600; 35-70)—"SheWolf" (Rep) and "Dark Violence"
(Indie). Okay \$6,000, with All-Star
Jamboree on stage replacing second feature Sunday only at \$1,25.
Last week, "Outlaw's Daughter"
(20(h) and "Devil's Harbor" (20(h),
\$5,000, same setup.

#### 'Green' Fiery \$12,000. Mpls.; 'Paris' Lively 9G

Minneapolis, Jan. 18.
Some important newcomers are helping turn the boxoffice tide this helping turn the boxoffice tide this session. In this category are "Green Fire," "So This Is Paris," "She-Wolf" and "West of Zanzibar," "Paris," looks best of lot, "Vera Cruz" and "Deep in My Heart's" in fourth week still are potent. Cold, snow and icy streets mitigate against boff grosses.

Estimates for This Week Century. (S-W). (1.140; \$1.75-\$2.65)—"Cinerama" (Indie). \$1.75-\$2.65)—"Cinerama" (Indie). \$40th (\$12.000). Beffy \$11,000. Last week, \$12.000. Gerger) (1.000; 65-85)—"Gopher (Berger) (1.000; 65-85)—"Vera Cruz" (UA). (4th wk). A real (Continued on page 22)

at Keltis. Cinerama 1s still swell at Capitol in 31st week.

Estimates for This Week
Albee (RKO) (3,100; 75-\$1.25)—
"Show Business" (20th) (3d wkl.)
Okay \$10,000 in sight after \$16,500 second stanza.
Capitol (Ohio Cinema Corp.)
(1,376; \$1.20-\$2.65) — "Cinerama" (Indie) (31st wk). Holding to post-holiday level at big \$17,000. Last week, ditto.
Grand (RKO) (1,400; 50-84)—
"Crest Wave" (M-G) "Jamboree" (Indie). Fairish \$5,000 or near. (Last week, "3 Ring Circus" (Par) (m.o.) (2d wk), \$6,500 at 90c top. Keith's (Shor) (1,500; 75-\$1.25)—
"Vera Cruz" (UA) (4th wk). Big \$7,000 following \$10,600 in third round.

round,
Palace (RKO) (2,600; 75-90)—
"Phift" (Col) and "This Is Your
Army" (20th). Hotsy \$14,000. Last
week, "Leagues Under Sea" (BV)
(2d wk), 75-\$1 scale, \$15,000.

#### 'Pagan' Powerful 16G. K.C.; 'Phffft' Mild 7G. 'Show Biz' \$8,000, 4th

Kansas City, Jan. 18.

Biz is nearer the normal pattern in current session, about evenly divided between new bills and holdovers. "Sign of Pagan" is strong at four Fox Midwest firstruns while "Phffit" at Midland and "Cattle Queen of Montana" at the Missouri are fairish. "Show Business" continues sturdy in fourth week at Orpheum.

Estimates for This Week

mese at Orpheum.

Estimates for This Week
Glen (Dickinson) (750; 85-\$1)—
"High and Dry" (U) (11th wk) and
"Promoter" (U) (2d run). Oke
\$900. Last week, \$1,000.

Kimo (Dickinson) (504; 75-\$1)—
"Romeo and Juliet" (UA) (4th wk).
Steady \$1,500. Last week, same.
Midland (Loew's) (3,500; 60-80)—"Phffft" (Col) and "This Is Your
Army." (20th). Moderate \$7,000.

Last week, "Deep In Heart" (M-G)
(2d wk), \$6,500.

Missouri (RKO) (2,650; 50-80)—"Cattle Queen Montana" (RKO)
and "Killer Leopard" (AA). Slow
\$5,500. Last week, "Silver Chalice" (WB) (2d wk), \$6,000.

Orpheuma (Fox Midwest) (1,913;
75-\$1)—"Show Business" (20th)
(4th wk). Sturdy \$8,000. Holds.
Last week, \$9,000.

Paramount (United Par) (1,900;
70-90)—"Down 3 Dark Streets"
(UA). Satisfactory \$7,000. Last
week, "3-Ring Circus" (Par) (3d
wk), \$9,000.

Tower, Upiown, Fairway, Granada (Fox Midwest) (2,100; 2,043;
700; 1,217; 65-85)—"Sign of Pagan" (U) with "Race for Life" (Lip)
added at Tower and Granada.
Stays & days, nice \$16,000. Last
week, "20,000 Leagues" (BV) (3d
wk), \$8,000 in 4 days.
Vogue (Golden) (550; 75-\$1)—
Detective" (Col) (4th wk), Fancy
\$2,000. Holds. Last week, \$2,200.

#### CIRCUS' ROBUST 11G, OMAHA: 'PHFFFT' 6G

Omaha, Jan. 18.

"Three-Ring Circus" at Orpheum and "Phffft" at the Brandeis
are the only new entries this week
but both are excellent. "Show
Business" on moveover to the
Omaha still is good. Huge weekend biz is responsible for fourth
session of "20,000 Leagues Under
Sea" at the State.

Estimates for This Week
Brandeis (RKO) (1100: 50-75)—

Estimates for This Week
Brandeis (RKO) (1,100; 50-75)—
"Phfifft" (Col) and "Race for Life" (Lip). Lofty \$6,000. Last week, "Cattle Queen Montana" (RKO) and "Deadly Game" (Indie). \$7,400. Omaha (Tristates) (2,000; 75-400. Good \$6,500 on third downtown week. Last week, "White Christmas" (Par). \$6,000 on return engagement after Decembes date at

mas" (Par), \$6,000 on return engagement after Decembes data at Crpheum with 55c-85c scale.

Orpheum (Tristates) (2,890; 70-90)—"3-Ring Circus" (Par), Smart \$11,000. Last week, "Show Business" (20th) (2d wk), \$9,500 with \$1 top.

State (Goldberg) (875; 75-\$1)—"Leagues Under Sea" (BV) (4th-final wk), Still nifty \$4,000, giving it four-week house record total of \$39,000.

days). Neat \$7.000 following \$13.000 in third full week.

Beacon Hill (Beacon Hill) (800;
4-\$1.25) — "Romeo and Juliet"
(UA) (4th wk). Nice \$5.500 after
\$7.400 in third week,
Boston (Clnerama Productions)
(1.354; \$1.20-\$2.85) — "Cinerama"
(1.dile) (55th wk). Good \$18.000 following \$18.500 in previous week.

"Desperado" (AA), Fair \$4,000. Last week, "Track of Cat" (WB) and "Limping Man" (SG), \$5,000. Memorial (RKO) (3,000; 75. \$1-25) — "Show Business" (20th) (4th wk-4 days). Nice \$12,000 or near. Last week, \$21,500 for 7 days.

and newcomers. "Vera Cruz" shapes as best newcomer way out in front with a terrific total playing at Orpheum and State, daydate. "Tonight's the Night" is about average at Paramount and Fenway but "Young At Heart" is very mild at the Met. Holdovers are sluggish although "Song of Pagan" is neat in Astor fourth round. days, Metropolitan (NET) (4.367; 60 \$1)—"Young at Heart" (WB) and "Trouble in the Glen" (Rep). Milé \$20,000. Last week, "Silver Chalice" (WB) (3d wk-4 days), \$8,000.

Estimates for This Week
Astor (B&Q) (1,500; 70-\$1,10)—
Sign of Pagan" (U) (4th wk-4
uys). Neat \$7,000 following \$13,-

Paramount (NET) (1,700; 50-90)

"Tonight's Night" (AA) and 
"Desperado" (AA). Fair \$12,000.

Last week, "Track of Cat" (WB) 
and "Limping Man" (SG), \$14,500.

### Chi Slows Up Albeit 'Destry' Boff \$22,000; 'Cruz'-La Rosa Rousing 54G, 'Sea' Rugged 27G, 'Heart' Trim 15G

Chicago, Jan. 18.

Biz on the Loop is sluggish
this frame, in contrast to big holiday trade of the past week. Lack
of many new pix here is contributing to slump. Among new entries,
"Destry" at the Rooseveit shapes
smash \$22,000. "Saratoga Trunk"
and "Big Sieen," oldie combo,
looks lean \$6,500 at the Monroe.
"Ugetsu" at the Carnegie shapes a
terrific \$6,500.
"Beau Brummel"

looks team you'd at the Carnegie shapes a terrific \$6.500.

"Beau Brummel" in second-framer at the Grand will get a solid \$12.000 while at the Woods, "Down 3 Dark Streets" looms farcy \$21.000, also for second.

With Julius La Rosa heading vaude in the third stanza, "Yera Cruz" at the Chicago is still big with \$54.000. Fourth session of "Show Business" at Oriental promises a fat total. "Deep In My Heart" is still nice at McVickers, also for fourth. "20,000 Leagues Under Sea" looks nifty at the State-Lake in fourth. "Silver Chalice" at United Artists is sluggish. "Aida" is smash at the World.

At the Palace, "Cinerama" continues solid in 77th session.

Estimates for This Week

#### Estimates for This Week

Estimates for This Week
Carnegie (Telem't) (480; 95)—
"Ugetsu" (Indie). Nifty \$6,500.
Last week, "Arthur's Prize Package" (Indie) (3d wk), \$3,000.
Chicago (B&K) (3,900; 98-\$1.50)—"Vera Cruz" (UA) with Julius
La Rosa topping vaude (3d wk).
Staunch \$54,000. Last week,

\$60,000. Grand (Nomikos) (1.200; 98-\$1.25 - "Beau Brummel!" (M-G) and "Crest of Wave" (M-G) (2d wk). Strong \$12,000. Last week,

6.000. Loop (Telem't) (606; 90-\$1.25)— Jansel and Gretel" (RKO) (4th c. Big \$7,200. Last week, \$9,-

500.

McVickers (JL&S) (2,200; 63\$1,25)—"Deep In My Heart" (M-G)
(4th wk). Trim \$15,000. Last week,

(4th wk). Trim \$15,000. Last week, \$19,800.

Monroe (Indie) (1.000; 65-87)—
"Saratoga Trunk" (WB) and "Big Sleep" (WB) (reissues). Light \$6,500 Last week, "Fighting Pimpernel" (Indie) and "Black Plrates" (Indie) 2d wk), \$5,500.

Oriental (Indie) (3,400; 98-\$1,25)—"Show Business" (20th) (4th wk). Should hit neat \$24,000. Last week, \$29,400.

Palace (Eitel) (1,484; \$1,25-\$3,40)—"Cincrama" (Indie) (77th wk). Solid \$24,000. Last week, \$23,800.

Roosevelt (B&K) (1,400; 65-98)— "Pestry" (U) and "Bamboo Prison" (Col. Shapes very fancy \$22,000. Last week. "So This Is Paris" (UA) and "Golden Mistress" (UA) (2d

wk. \$12.500, State-Lake (B&K) (2,400; 65-98) -"Leagues Under Sea" (BV) (4th wk. Sturdy \$27,000. Last week, \$30,000.

\$30,000 Last week, \$500 Line Challes (685; 95)—"Detective" (Col) (4th wk). Solid \$5.300. Last week, \$5.500. United Artists (B&K) (1,700; 98-\$1.25)—"Silver Challee" (WB) (4th wk). On to \$12,000. Last week, Week, Week, Week,

\$16,000.

Woods (Essaness) (1,206; 98-\$1.25)---"Down 3 Dark Streets" (UA) (2d wk), Fast \$21,000, Last week, \$32,000, World (Indie) (697; 98)---"Aida" (IFE) (4th wk), Socko \$8,000. Last week, \$8,500.

#### Young' Hep \$12,000 In Balto; 'This Paris' Hot 9G, 'Show Biz' 7G, 4th

96, Show Biz 76, 4th

Baltimore, Jan. 18.

"Young At Heart" is topping
the new entries here this week
after opening staunchly at the
Stanley. "So This Is Paris" is
very pleasing at the Century.
Fourth round of "20,000 Leagues"
is potent at the Hipp. "Show Business" is holding nicely in fourth
week at the Town. "Mr. Hulot's
Holiday" is brisk at the Playhouse.
Extimates for This Week
Century (Loew's-UA) (3,000; 2580—"So This Is Paris" (U). Pleasing \$9,000. Last week, "Deep In
Heart" (M-G) (3d wk), \$6,500.

Cinema Gotwaber) (466; 50-\$1)

"Bread, Love, Dreams" (IFE)
(31,00).

Film Centre (Rannapart) (960).

53-390.
Film Centre (Rappaport) (960; 59-51)—"Detective" (Cof) (4th wk). Okay \$4.000 after \$5,000 in third. Hippodrome (Rappaport) (2,100; 50-51)—"20.000 Leagues Sea" (Continued on page 22)

#### Estimates Are Net

Film gross estimates as re-ported herewith from the vari-ous key cities, are net; i.e., without usual tax. Distrib-utors share on net take, when playing percentage, hence the estimated figures are net in-

come.

The parenthetic admission prices, however, as indicated, include the U. S. amusement

### 'Circus' Lusty 26G In Det.; 'Cruz' 17G

Detroit, Jan. 18.

Biz is fairish this week with holdovers putting the lid on over-all gross total but many are doing all right considering. "3 Ring Circus," a newcomer at the Michigan, looks good. The only other first-timer, "Cry Vengeance" shapes okay at Broadway-Capitol. "Show Business" is oke at the Fox, "Vera Cruz" looms wow at the Palms and "Leagues Under Sea" shapes sock at the Madison, all in their fourth weeks, to pace the holdovers.

"Leagues Under Sea" shapes sock at the Madison, all in their fourth weeks, to pace the holdovers. "Deep In My Heart" looks good in fourth United Artist round.

Estimates for This Week Fox (Fox-Detroit) (5,000; \$1.25-\$1.50)—"Show Business" (20th) (4th wk). Just okay at \$18,000. Last week, \$22,000.

Michigan United Detroit) (4,000: 80-\$1)—"3 Ring Circus" (Par) and "Masterson of Kansas" (Col). Swell \$26,000. Last week, "Silver Chalice" (WB), \$11,000 in 5-day third week.

Palms (UD) (2,961; \$1-\$1.25)—"Yera Cruz" (UA) and "Diamond Wizard" (UA) (4th wk). Wow \$17,000. Last\_week, \$19,000.

Madison (UD) (1,900; \$1-\$1.25)—"Leagues Under Sea" (BV) (4th wk). Sock \$14,000. Last\_week, \$18,000.

Broadway-Canitol (UD) (3,500.

wk). Sock \$14,000. Last week, \$18,000. Broadway-Capitol (UD) (3,500; 80-\$11—"Cry Vengeance" (AA) and "Port of Hell" (AA). Oke \$12,000. Last week, "Cattle Queen Montana" (RKO) and "Passion" (RKO),

tana" (RKO) and "Passion tana", same.
United Artists (UA) (1,938; \$1-\$1.25)—"Deep In My Heart" (M-G) (4th wk), Good \$10,000. Last week. \$11.600.
Adams (Balaban) (1,700; 80-95)—"Phffft" (Col) (3d wk). Okay \$7,-000. Last week, \$8,000.
Music Hall (Cinerama Productions) (1,194; \$1.40-\$2.65)—"Cinerama" (Indie) (96th wk). Swell \$17,-000. Last week, \$16,500.

#### Holdovers Bop Frisco But 'Cruz' Big \$13,000; 'Biz' Lean 11G, 'Sea' 17G

BIZ Lean 114, Jea 1/6

San Francisco, Jan. 18.
Coid weather and rain over the weekend is proving no help to first-run biz currently. Fact that the mainstem is 100% holdover is further handicap to the overall total. Aside from extended-run "Cinerama," now in its 55th week at Orpheum (with tallest coin in city), the biggest grossing holdovers are "20,000 Leagues Under Sea" at Golden Gate and "Vera Cruz" at United Artists. Former is rated good while "Cruz" is smash, both in fourth rounds. "Young at Heart" and "Show Business" both are lagging in present stanza.

Estimates for This Week

ness" both are many stanza.
Estimates for This Week
Golden Gate (RKO) (2,859; 90\$1.25)—"Leagues Under Sea" (BV)
(4th wk). Good \$17,000. Last

Golden Gate (RKO) (2,859; 90-\$1.25)—"Leagues Under Sea" (BV) (4th wk), Good \$17,000. Last week, \$23,000.
Fox (FWC) (4,651; \$1.25-\$1.50)—
"Show Business" (20th) (4th wk), Off to mild \$11,000 or less. Last week, \$14,000.
Warfield (Loew's) (2,656; 65-90) J—"Deep In Heart" (M-G) (3d wk), Modest \$9,000 or under. Last week, \$13,000.
Paramount (Par) (2,646; 90-\$1)—"Young At Heart" (WB) and "Cowboy" (Lip) (2d wk). Light \$10,000 in 6 days. Last week, \$16,500.
St. Francis (Par) (1,400; \$1-\$1.25)—"Silver Chalice" (WB) (4th Wk). Oke \$5,000 in 4 days. Last week, \$8,000.
Orpheum (Cinerama Theatre, (Continued on page 22)

### 'Brigadoon' Loud 12G

Brigadoon' Loud 12G
Seattle; 'Men' Big 11G
Best newcomer here this week is
"Vioient Men," sturdy at Coliseum.
Brigadoon" also looms nice at
Music Hall. "Sign of Pagan" looms
good on moveover to Blue Mouse,
and fourth week downtown.
"Leagues Under Sea" still is great
in fourth stanza at Paramount.
Estimates for This Week
Blue Mouse (Hamrick) (800; 75-\$1)—"Sign of Pagan" (U) and
"Guns to Border" (U) (m.o.). Nice
\$4,000 in 8 days of fourth downtown week. Last week, "Young at
Heart" (WB) and "Fast and Furious" (Indie) (3d wk-3 days), \$2,700.
Coliseum (Evergreen) (1,829; 75\$1)—"Violent Men" (Col) and
"Cannibal Attack" (Col). Trin
\$11,000. Last week, "3-Ring Circus"
(Par) and "Black Dakotas" (Col)
(3d wk), \$7,300.
Fifth Avenue (Evergreen) (2,500;
90-\$1,25)—"Show Business" (20th)
(4th wk). Good \$5,500. Last week,
\$8,800.
Music Box (Hamrick) (850; 90\$1,25)—"Brigadoon" (M-G). Soiid
\$1,2500. Last week, "Deep in
Heart" (M-G) (2d wk), \$7,600.
Orpheum (Hamrick) (2,300; 90\$1,25)—"Brigadoon" (M-G). Soiid
\$1,2000. Last week, "Deep in
Heart" (M-G) (2d wk), \$7,600.
Orpheum (Hamrick) (2,700; 75\$1)—"So This Is Paris" (U) and
"Yellow Mountain" (U). Fair \$8,000.
Orpheum (Hamrick) (Bon).
"Yellow Mountain" (U). Fair \$8,000.
"Yellow Mountain" (

### 'Pagan' Wham 20G, Pitt: 'Biz' 8G, 4th

Pitt; Biz 8G, 4th

Pittsburgh, Jan. 18.

Fuiton has the week's blockbuster in "Sign of the Pagan,"
which is soaring wild and looks in
for a run. All other spots are
holdovers. Second stanzas for
"Three Ring Circus" at Stanley
and "Barefoot Countess" at Penn
look okay and fourth week of
"Show Business" at Harris is satisfactory, too. "Cinerama" continucs to pick up at the Warner with
the closing only three weeks away.

Estimates for This Week
Fulton (Shea) (1,700; 65-\$1.10)—
"Sign of Pagan" (U.) Simply immense. Did over \$7,500 first two
days and a cinch to finish up with
wow \$20,000. No other new pix in
Golden Triangle is helping. Should
be around for some time. Last
week, "Carmen Jones" (20th) (3d
wk), \$6,500 in 9 days.

Guild (Green) (500; 65-\$1)—
"Romeo and Juliet" (UA) (4th
wk). New art house in Squirrel
Hill district catching on. Holding
on near \$2,500, same as last week.

"Show Business" (20th) (4th
wk). Overflow from Fulton helping final session. Looks okay \$8,000. Last week, \$10,000.

Penn (UA) (3,300; 65-\$1)—
"Barefoot Contessa" (UA) (2d wk).
Holding weil at fine \$11,500 on top
of \$17,500 last week.

Squirrel Hill (SW) (900; 65-\$1)—
"Barefoot Contessa" (UA) (2d wk).
Holding weil at fine \$11,500 on top
of \$17,500 last week.

Squirrel Hill (SW) (900; 65-\$1)—
"Barefoot Contessa" (UA) (2d wk).
Holding weil at fine \$11,500 on top
of \$17,500 last week.

Squirrel Hill (SW) (900; 65-\$1)—
"Barefoot Contessa" (UA) (2d wk).
Holding weil at fine \$1,500 on top
of \$17,500 last week.

Squirrel Hill (SW) (900; 65-\$1)—
"Barefoot Contessa" (UA) (2d wk).
Holding weil at fine \$1,500 on top
of \$17,500 last week.

Squirrel Hill (SW) (900; 65-\$1)—
"Barefoot Contessa" (UA) (2d wk).
Holding weil at fine \$1,500 on top
of \$17,500 last week.

Squirrel Hill (SW) (900; 65-\$1)—
"Barefoot Contessa" (UA) (2d wk).
Holding weil at fine \$1,500 on top
of \$17,500 last week.

Squirrel Hill (SW) (900; 65-\$1)—
"Grincrama" (Indie) (59th wk).
Getting some action on "finalweeks" notice. Cioses Feb. 13.
with "Cinerama" (Indie) (59th

#### Solons, H.O.s Hit D.C.; 'Fire' Lukewarm \$17,000

Washington, Jan. 18.

Mainstem biz is sluggish this week. There are only two new-comers and neither are any great shakes. Many of the holdovers are slumping. "Green Fire" is fair at the Capitol. "Cry Vengeance" is just okay at Columbia. Top. holdovers are "Leagues Under Sea" and "Sign of Pagan."

Estimates for This Week

Ambassador (SW) (1,400; 60-85)

—"Young Al Heart" (WB) (2d wk).
Only \$2,500 in 5 days. Last week, \$5,500.

Capitol (Loew's) (3,434; 70-95)

"Green Fire" (M-G), Fair \$17,000.
Last week, "Deep In Heart" (M-G) (3d wk), \$10,000.

Columbia (Loew's) (1,174; 70-95)

—"Cry Vengeance" (UA) Okay (Continued on page 22)

### Seattle; 'Men' Big 11G B'way Uneven; 'Prince' Timid 17G 'Scarf'-Vaude Neat 21G, 'Girl' Big 47G, 5th, 'Leagues' 36G, 'Cruz' 40G

sluggish this session as the current stock market, and it's just as unstock market, and it's just as uneven. Aside from being jammed
with overly-extended longruns, the
overall total is not being helped
much by two new films. Snow on
two days was a further handicap.
While hardly noticeable a few
hours after it fell, the snowfall
in the suburls sloughed traffic
both times, and kept many home.
"Prince of Players," most important newcomer, is disappointing at the Rivoli with a slow \$17,500 opening week ended Monday
(17). "Theodora" is okay at \$10,000 on first round at the Globe.
"Green Searf" with vaude is heading for a neat \$21,500 at the Palace.

Best showing of the longruns is

Green Scarr with vaude as neadlace.

Best showing of the longruns is
being made by "Country Girl,"
still smash with \$47,000 or nearfor the fifth week at the Criterion.
Still big is the fourth session of
"Vera Cruz" at the Capitol with
\$40,000 while "20,000 Leagues Under Sea" continues sock with \$35.
000 likely at Astor, also in fourth.
"Deep In My Heart" with stageshow is finishing its six-week run
at the Music Hall today (Wed.)
with an okay \$106,000 for final
stanza. "Show Business" is off to
\$42,000 or under in fifth round
at the Roxy, with a sixth week set.
"Silver Chalice" looks fairly good
\$60,000 in final 11 days of third
frame at the Paramount. "Young
At Heart" replaces today (Wed.).

"3-Ring Circus" is down around
\$14,000 in current (4th) session at
the State. "Gate of Hell" continues
its amazing pace at the Guild, with
a wow \$19,000 in the fifth stanza
ended Monday (17).

"Star Is Born" heid steady with
a fine \$17,000 in the 14th round
at the Victoria. "Cinerama" also
was big, improving to \$42,000 in
84th frame at the Warner, ahead
of previous week. Next "Cinerama"
pic has been set for Feb. 8 at this
house.
Music Hall and Mayfair also are

Music Hali and Mayfair also are changing this week. The Hali opens "Bridges at Toko-Ri" tomorrow (Thurs.) while the Mayfair brings in "Americano" the same day.

#### Estimates for This Week

Astor (City Inv.) (1,300; 75-\$1.75)

"'Leagues Under Sea" (BV) (4h)
wk). Current round ending today
(Wed.) looks to hit socko \$36.000
after \$39.000 for third week. Stays
on, natch!

Uttle Carnegie (L. Carnegie) (550; \$1.25-\$2.20) — "Aida" (IFE) (10th wk). Present round winding today (Wed.) look\$ like fine \$6,700 after \$8,200 in ninth week. Continues.

after \$8,200 in ninth week. Continues.

Baronet (Reade) (430; 90-\$1.55)

"'Game of Love" (Indie) (6th wk).
Fifth round ended vesterday.
(Tues.) held with big \$7,500 after \$9,500 in fourth.

Capitol (Loew's) (4,820; 85-\$2.20)

"'Vera Cruz" (UA) (4th wk). This session ending Friday (21) likely will hold at big \$40,000 or near after \$55,000 in fourth week. Stays on indef.

Criterion (Moss) (1,700; 75-\$2.30)

"'Country Girl" (Par) (5th wk).
Present round winding up today (Wed.) is heading for smash \$47.000 after \$53,000 in fourth week.
Continues indefinitely.

Fine Arts (Davis) (468; 90-\$1.80)

Continues indefinitely.

Fine Arts (Davis) (468; 90-\$1.80)

"The Detective" (Col) (12th wk).

The 11th week ended Sunday (16) was fine \$5.100 after \$5,700 in 10th round. "Holiday for 'Henrietta" (Arde) opens Jan. 24.

(Arde) opens Jan. 24.

Globe (Brandt) (1.500; 70-\$1.50)

"Theodora" (IFE) (2d wk). Initial session concluded Monday (17) night hit okay \$10,000. In ahead, "Athena" (M-G) (3d wk), \$7,000.

Guild (Guild) (450: \$1-\$1.75)—"Gate of Heli" (Indie) (6th wk). Fifth session finished Monday (17) was great \$19,000 after \$22,500 for fourth week.

Mayfair (Brandt) (1.736, 70)

was great \$1,000 after \$22,500 for fourth week.

Mayfair (Brandt) (1,736; 79-\$1,80)..."Green Fire" (M-G) (4th-final wk), Current week winding un today (Wed.) looks like light \$7,500 in six final davs after \$11.000 for third. "Americano" (RKO) opens tomorrow (Thurs.).

Normandie (Trans-Lux) (592: 95-\$1,80)..."Beachcomber" (UA). First week ending Friday (21) looks to reach neat \$6,000. Holding. "Big Dav" (Indie) (4th wk-8 days was \$4,200.

Palace (RKO) (1,700; 50-\$1,60)..."State (Loew's) (3,500; 60-90)..."Creen Scaff" (Indie) plus vaude-ville. Week ending tomorrow (Thurs.) is heading for neat \$21,-"Deep in Heart" (M-G) (4th wk). Fine \$5,000 in 6 days. Last week, \$8,000.

500. Last week, "Biack Tuesday" (UA) (2d wk) and new vaude bill, \$21,000, plenty good for second week on pic.

Paramount (ABC-Par) (3,664; 85-\$1,751—"Young at Heart" (WB), Opens today (Wed). In ahead, "Silver Chalice" (WB) (3d wk-11 days), held about even at good \$60,000 after \$53,000 for second full week.

paris (Pathe Cinema) (568; 90-\$1.80) — "Animal Farm" (Indie) (4th wk). Third frame ended yesterday (Tues.) was fine \$8,000 after \$11,000 for second week. "Wages of Fear" (Indie) due in next.

Radio City Music Hall (Rocke-feliers) (6,200; 95-\$2.75)—"Deep in My Heart" (M-G) and stageshow (6th-final wk). Current stanza winding today (Wed.) looks to wind run with okay \$106,000 after \$130,000 in fifth week. "Nativity" portion of Xmas stageshow ended Jan.

16. "Bridges at Toko-Ri" (Par) opens tomorrow (Thurs.).

Rivoli (UAT) (2,092; 85-\$2)—

16. "Bridges at Toko-Ri" (Par) opens tomorrow (Thurs.).
Rivoli (UAT) (2,092; 85-\$2)—
"Prince of Players" (20th) (2d wk).
Got only mild \$17.500 in first session ended Monday (17) despite nice reviews. In ahead, "Carmen Jones" (20th) (11th wk-4 days), \$5,000. "Bad Day at Black Rock" (M-G) announced to open Feb. 1.
Roxy (Nat'i. Th) (5,717; 65-\$2.40)—"Show Business" (20th) (5th wk). Present round finishing tomorrow (Thurs.) looks to get oke \$42,000 after \$55,000 in fourth week. Holds a sixth week because print not available on next pic, with "The Racers" (20th) due to open Jan. 28.
State (Loew's) (3,450; 50-\$1.75)—"3-Ring Circus" (Par) (4th wk). Present session winds up tomorrow (Thurs.) with nice \$14,000 probable. Third week was \$23,000.
"Violent Men" (Col) is due in Jan. 26.
Sutton (R&B) (561; \$1-\$1.80)—"Donnes and Little."

row (Thurs.) With nice \$14,000
probable. Third week was \$23,000.
"Violent Men" (Col) is due in Jan. 26.
Sutton (R&B) (561; \$1-\$1.80)—
"Romeo and Juilet" (UA) (5th wk).
Fourth stanza ended yesterday (Tues.) hit fancy \$11,000 after \$13,000 in third week. Continues on indef at this pace.
Trans-Lux 52nd 5t. (T-L) (540; (\$1-\$1.50)—"Tonight's the Night' (AA) (4th wk). This round concluding today (Wed.) probably will hold at around \$6,400, fine, after \$6.500 in third week.
Victoria (City Inv.) (1,060; 50-\$1.75)—"Star Is Born" (WB) (15th wk). The 14th session ended Sunday (16) held at fine \$17,000 after \$16.800 in 13th week. "Unchained" (WB) opens soon.

Warner (Cinerama Prod) (1,600; \$1.20-\$3.30)— "Cinerama" (Indie) (85th wk). The 84th frame ended Saturday (15) amazingly edged up to \$42,000, with final-weeks announcement helping. The 83d week was \$41,000. "Next pic, "Cinerama Holiday" (Indie) set to have world preem here Feb. 8.

#### Pagan Torrid \$24,000, Cleve.; 'Cruz' Crisp 14G, 3d, 'Sea' Sock 12G, 4th

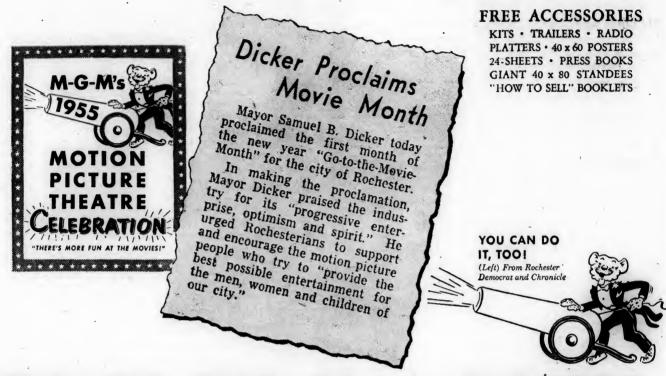
Cleveland, Jan. 18.

Plenty of potent new product and strong holdovers, all of which is cheering exhibitors here currently. Standout is "Sign of Pagan" which is smash at the Hipp. "Yera Cruz" on third lap at State stacks up socko while "20,000 Leagues Under Sea," in fourtit, establishes itself as Palace's top-grosser for some time.

Estimates for The Wart

Estimates for This Week

Estimates for This Week
Allen (S-W) (3,000; 70-\$1)—
"Young at Heart" (WB) (2d wk),
Nice \$9,000 in 5 days following
\$18,000 last week.
Hipp (Teiem't) (3,700; 75-\$1.25)
—"Sign of Pagan" (U). Wham
\$24,000. Last week, "Show Business" (20th) (3d wk), \$11,500.
Lower Mall (Community) (585;
60-90)—"Bread, Love, Dreams"
(IFE) (2d wk), Oke \$2,000. Last
week, \$2,300.
Ohio (Loew's) (1,200; 60-90)—
"Law Vs. Billy Kid" (Col) and
"Masterson Kansas" (Col). Brisk
\$10,000. Last week, "3-Ring Circus" (Par) (m.o.), \$7,000.
Palace (RKO) (3,287; 70-\$1)—
"Leagues Under Sea" (BV) (4th
wk). Excellent \$12,000. Last week,
\$15,500.
State (Loew's) (3,500: 60-90)—



## HOW TO PUT ON A THEATRE CELEBRATION IN YOUR CITY!

#### START WITH PROCLAMATION

"Go to the Movies Month" proclamations are being obtained from Governors, Mayors or other officials (see above). Local newspapers extend editorial sponsorship.

#### **CITY-WIDE "SALUTE"**

In some situations where a city-wide celebration is organized by a committee, it will be found easy to get the Chamber of Commerce, Rotary, Kiwanis, Lions or other civic organizations to sponsor a "Salute." Luncheons are set up to honor the theatres for their service to the community. Don't say it can't be done until you have given it a good try. Get it started and watch it develop into a fine boxoffice promotion.

#### **NEWSPAPER, TV, RADIO COVERAGE**

Having arranged for your "sponsor," provide news story for the press, TV, radio, etc.

#### SEE "WARD MARSH STORY"

In the press book is a story of the history of the movies in Cleveland. This is a good example of how a local history of the movies, starting with the very first film theatre, can be made an interesting newspaper feature in your town. Nearly every place has a comparable local story to tell.

#### MAKE UP SPECIAL MATERIALS

While M-G-M is providing complete FREE accessories, many exhibitors will want some special locally produced items—special "Salute" trailer, window and pole cards, etc. (See Press Book for copy suggestions).

#### **OPENING NIGHT CEREMONIES**

Plan a gala occasion with lights, local band, special guests.

#### **NEWSPAPER COOPERATION**

Seek editorial comment based on community angle. Contact advertising manager to sponsor cooperative page with stores under a Celebration headline. This would include display of current and coming attractions.

#### SCHOOL TIE-UPS

Because of community importance, ask assist from high school publications; arrange forums on radio or TV for general movie discussion, levelling on Celebration attractions. Request cooperation of teachers, use of bulletin boards; tie-in with important local sports events where a banner or score-card or leaflets may be used.

#### LOBBY IDEAS

Make up lobby panel with star heads with caption: "Send Your Greetings To The Stars. Sign Here and Share in M-G-M's 1955 Motion Picture Theatre Celebration." List your pictures on extra side panel and indicate that signatures will be sent to studio.

#### DRESS UP FRONT

Give theatre festive air by "flying" strings of pennants up from marquee. Give your theatre a gay, inviting appearance for your Celebration.

#### MERCHANDISING OPPORTUNITIES

January White Sales, February Furniture Sales, Washington's Birthday, Lincoln's Birthday, St. Patrick's Day, Easter—all of these occur during the period of M-G-M's Celebration. Tie-in with them for store events, windows, co-op ads.

#### HOLIDAY SHOWS

Sell merchants on special kid shows in conjunction with one of the holidays or a special Saturday morning or matinee. Stores pay for the tickets; souvenirs can be promoted.

#### RADIO AND TV SALUTE

With your community angle you can approach disc jockeys for plugs to promote the Celebration and your pictures. If it's a musical, and there are great musicals in M-G-M's Celebration releases, recordings are available. Other suggestions in Press Book.

#### RECORD DEALERS

Plentiful opportunity with M-G-M's Celebration musicals to tie-in with record stores, windows, etc., stressing. of course, playdate information.

#### OTHER IDEAS IN PRESS BOOK

We have just skimmed the surface. Get Press Book and the "How To Sell" booklet for many other suggestions, plus ads and publicity for launching your "Salute" campaign and keeping it alive.

#### CELEBRATION ADVERTISING

Advertising M-G-M's Gala Celebration to the millions, a full-page, full-color ad will appear in The Saturday Evening Post, February 19th with 20 million readership. Just part of M-G-M's constant "Celebration" advertising including M-G-M's column in national magazines (readership 93 million!)

#### PRE-SOLD

Never in M-G-M history so many spectacular pre-selling projects. M-G-M's Celebration pictures and others nationally promoted in magazines, newspapers, radio, TV.

#### NATIONWIDE PROMOTION

Sensational ballyhoos will visit as many places as possible and will benefit every box-office in the nation.

- 1. "Jupiter's Darling"—Big Washington's Birthday Attraction will have elephant ballyhoo. Terrific ad campaign. Fullcolor page in Sunday Supplements (99 million readership); Pictorial Review, American Weekly, This Week, Parade, plus M-G-M's column in national magazines, fan magazine ads. Esther Williams in Person on Ed Sullivan's "Toast of the Town" and Ed Murrow's "Person To Person."
- 2. The giant "Glass Slipper" and the Cinderella contests.
- 3. Robert Taylor's Traveling Gun Collection for "Many Rivers To Cross." Taylor in Person on Ed Sullivan's "Toast of the Town."
- 4. The touring M-G-M make-up expert to promote "Interrupted Melody."
- 5. The gigantic wheel of fortune and girls from "The Prodigal.'



## A WEALTH OF PRODUCT!

Ask your M-G-M Branch! Start Your Celebration!

M-G-M's **CELEBRATION RELEASES!** 

"BAD DAY AT BLACK ROCK" (January)
(CinemaScope—Color) • starring Spencer Tracy • Robert
Ryan • co-starring Anne Francis • Dean Jagger • Walter
Brennan • John Ericson • Ernest Borgnine • Lee Marvin
Russell Collins

"GREEN FIRE" (January) (CinemaScope—Color) · starringStewart Granger · Grace Kelly · Paul Douglas · co-starring John Ericson · with Murvyn Vye

"MANY RIVERS TO CROSS" (February)
(CinemaScope—Color) · starring Robert Taylor · Eleanor
Parker · with Victor McLaglen · Russ Tamblyn · Jeff Richards · James Arness

JUPITER'S DARLING" (February)

(CinemaScope—Color) • starring Esther Williams • Howard Keel • Marge and Gower Champion • George Sanders with Richard Haydn • William Demarest

"HIT THE DECK" (March)

(CinemaScope—Color) · starring Jane Powell · Tony Martin · Debbie Reynolds · Walter Pidgeon · Vic Damone Gene Raymond · Ann Miller · Russ Tamblyn · with Kay Armen · J. Carrol Naish · Richard Anderson · Jane Darwell

"BLACKBOARD JUNGLE" (March)

starring Glenn Ford . Anne Francis . Louis Calhern Margaret Hayes

"THE GLASS SLIPPER" (April)
(Color) · starring Leslie Caron · Michael Wilding · with
Keenan Wynn · Estelle Winwood · Elsa Lanchester Barry Jones

"BEDEVILLED" (April)

(CinemaScope—Color) • starring Anne Baxter • Steve Forrest • with Simone Renant • Maurice Teynac Robert Christopher • Joseph Tomelty and Victor Francen

"THE PRODIGAL" (Date to be Announced). (CinemaScope—Color). starring Lana Turner Edmund Purdom. Louis Calhern. with Audrey Dalton. James Mitchell. Neville Brand Walter Hampden. Taina Elg. Francis L. Sullivan. Joseph Wiseman. Sandra Descher

AND THESE **CURRENT** PRODUCTIONS!





"BETRAYED" (Color)

starring Clark Gable • Lana Turner • Victor Mature • co-starring Louis Calhern

"ROGUE COP"

starring Robert Taylor • Janet Leigh • George Raft • co-starring Steve Forrest • Anne Francis
"BRIGADOON" (CinemaScope—Color)

starring Gene Kelly • Van Johnson • Cyd Charisse • with Elaine Stewart • Barry Jones • Albert Sharpe

"THE LAST TIME I SAW PARIS" (Technicolor)
starring Elizabeth Taylor • Van Johnson • Walter Pidgeon
Donna Reed • with Eva Gabor • Kurt Kasznar

"BEAU BRUMMELL" (Color)

starring Stewart Granger • Elizabeth Taylor • Peter Ustinov with Robert Morley

"ATHENA" (Color) starring Jane Powell • Edmund Purdom • Debbie Reynolds • Vic Damone • Louis Calhern • with Linda Christian • Evelyn Varden Ray Collins

"CREST OF THE WAVE" starring Gene Kelly • with John Justin • Bernard Lee • Jeff Richards

"DEEP IN MY HEART" (Color)

starring Jose Ferrer • Merle Oberon • Helen Traubel • and Guest Stars: Walter Pidgeon • Paul Henreid • Rosemary Clooney Gene & Fred Kelly • Jane Powell • Vic Damone • Ann Miller Cyd Charisse • Howard Keel • Tony Martin • with Doe Avedon Tamara Toumanova • Paul Stewart • Isobel Elsom • William Olvis • James Mitchell

AND THESE **BIG FUTURE** ATTRACTIONS!

"INTERRUPTED MELODY" (CinemaScope-Color) starring Glenn Ford • Eleanor Parker • with Roger Moore • Cecil Kellaway

"MOONFLEET" (CinemaScope—Color)
starring Stewart Granger • George Sanders • Joan Greenwood
Viveca Lindfors • with Jon Whiteley • Melville Cooper

"IT'S ALWAYS FAIR WEATHER" (CinemaScope—Color) starring Gene Kelly • Dan Dailey • Cyd Charisse • Dolores Gray Michael Kidd

"THE MARAUDERS" (Color)
starring Dan Duryea • Jeff Richards • Keenan Wynn • Jarma Lewis

"LOVE ME OR LEAVE ME" (CinemaScope—Color) starring Doris Day • James Cagney • Cameron Mitchell • with Robert Keith • Tom Tully • Harry Bellaver

"THE KING'S THIEF" (CinemaScope—Color)
starring Ann Blyth • Edmund Purdom • David Niven • George
Sanders • with Roger Moore

"THE SCARLET COAT" (CinemaScope—Color)
starring Cornel Wilde • Michael Wilding • George Sanders • Anne
Francis • with Robert Douglas • John McIntire • and Bobby Driscoll

### Brit. Film Producers Mull Fight Vs. Upped Issuance of 'X' Tags

London, Jan. 11.

British film producers are being paged for their opinions of the "X" certificate, the censorship category which restricts the screening of pix to adult audiences only. This is a sequel to the recent controversy in the national press which was sparked by the decision of the British Board of Film Censors in designating a new Ronald Neame film with the "X" grading.

The new Neame venture, which was to have been a filmization of "Spare the Rod." a story about public school, may have to be abandoned if the censor stands by his ruling. The producer charged that the action of the BBFC was making the production of adult films impossible.

In the correspondence columns of the national press, the British film-maker argued that the award of "X" certificates to Continental imports was not a serious matter as these pletures earned their basic income in their domestic markets but that British films have to rely on their native market for their main income. "X" films are not normally booked by the major circuits, and consequently their earning power is restricted.

It was reported at last week's executive meeting of the British Film Producers Assn. that when the BBFC intinated to a producer that a script would qualify for an X" certificate, it became increasingly difficuit to raise the necessary finance to put the production on the studio floor. It was decided that after obtaining written views from their members to seek a meeting with BBFC toppers.

### **Brit. Break Terms Dispute Settled**

London, Jan. 11.
Peace has come to the British film industry. After more than three years of haggling and a reference to arbitration, exhibitors and distributors have settled their differences on break figures by which minimum rentals for small theature, are accessed.

which minimum rentals for small theatres are assessed.

At a joint meeting of the two associations last week, formal agreement was reached but the terms of settlement are subject to ratification by separate sessions of the two bodies this week. They will

ratification by separate sessions of the two bodies this week. They will be considered by the general council of the Cinematograph Exhibitors Assn. and later the same week will be submitted for adoption by the council of the Kinematograph Renters Society.

The settlement, broadly speaking, accepts the advice of the arbitrator who urged both parties to pass a unanimous resolution which would accept the principle of freedom in trading, and would allowindividual negotiations between exhibitor and renter.

Agreement had previously been delayed because of the inability of both parties to agree on a joint resolution. A draft proposal submitted by the KIRS has now been modified by the addition of a few introductory words.

#### Asks CEA to Fight Vs. Screen Violence London, Jan. 18.

An appeal to British exhibs to cooperate in a campaign against britiality and violence on the screen was made to the Cinemato-graph Exhibitors Assn. by Sir Vingraph Exhibition's Assn. by Sir Vin-cent Tewson, general secretary of the Trades Union Congress. His letter, read at last week's general conneil meeting, was a sequel to a resolution adopted by the Con-gress in 1953.

Recognizing that there would be been difficultion is deficiently

Recognizing that there would be legal difficulties in defining "brutality and violence," the TUC general secretary told the CEA that they considered the best way of dealing with the matter was to create a healthier public opinion and, as a first step, had circulated their 500 trades councils throughout the country.

Reports now coming in indicated that local unionists were showing an interest in cinema programs and from them had come the suggestion to communicate officially with the CEA.

#### W. Berlin Exhibs Turn Down DEFA Co-Prods.

Berlin, Jan. 11. The West Berlin Cinema As The West Berlin Cinema Assn. has launched a strong protest against the planned coproductions between West German filmites and the Soviet-German DEFA. At an association meeting, it was declared that these East-West deais not only bring up cuitural and political but also economical problems. The association said it cannot approve these coproductions and wouldn't piay any pix in this category as iong as there is a double currency in Berlin and the DEFA is a state-ruled organization. The

currency in Berlin and the DEFA is a state-ruled organization. The double currency at present rate of exchange would enable West Berliners to see the same pix at considerably lower prices in East Berlin. This would probably handleap the West Berlin cinemas near the border line.

West Berlin exhibitors said measures are being taken which with

ures are being taken which will prevent them from being financially hurt. A local federal official stated that these problems will be brought before the Bonn Parliament soon.

#### French Exhibs See Hope For Greater B.O. Via Milder 'No Smoking' Rule

Paris, Jan. 11.

Paris, Jan. 11.

Film house attendance may improve if smoking is allowed here, according to the opinion of majority of exhibs in Paris, as the question of allowing smoking in French chemas comes to the fore again. Two disastrous house fires made "no smoking" an ironeiad rule here, but the recent rewording of law has opened loopholes which many exhibs feel can lead to ushering back this habit. They think this would add to the comfort of many film patrons and even bring back those who felt restricted in cinemas as a piace of relaxation.

The new elastic clause states that

The new elastic clause states that smoking is still prohibited except where special dispensations can be given by the local mayor under certain circumstances. Since the detain circumstances. Since the de-crees here are issued by the police commissioner it is felt that some special dispensations may be hand-ed out soon. Proper ventilation is the Lain point, and all theatres passing this regulation may be in line for permitting smoking.

passing this regulation may be in line for permitting smoking. Exhibs have turned up statistics that more than 4,000 fines for unconscious lighting of cigarettes were handed out in Paris alone. They contend that this may have killed off a large filmgoing public which would come back with the new tapering off of this outmoded law.

However, there has been no smoke obscuring the screen for many years and a reprise may lead to much public and private debate. Meanwhile, since the air is still clear, a check shows that the French film production and finances are in comparatively good above. French film production and finances are in comparatively good shape both as to amortization and production. Although total output, both entirely French and coproductions, was only 94 or 13 less than the year before, the costs of film were up; and this year's pix included more specs and moneymaking, potentially big films than the 1953 output.

New Film Ald Law Is now in force. It was the early-year vacillation on this that cut the 1954 total down.

Morris Quits S.M. Associated
London, Jan, 11.
W. Southan Morris has resigned
from the board of S. M. Associated
Cinemas and ankied his post as
general manager. The circuit was
recently taken over by the Essoido
group headed by So! Sheckman.
In an official announcement last
week, Sheckman reported that the
resignation had been amicably negotiated.

#### LONDON LEGIT BITS

Henry Sherek's first new production of the year will be "A Kind of Folly," by Owen Holder, in which Flora Robson, Jean Kent and Wilfred Hyde White will play

#### Scot Disk Lending

Motherweii, Scot., Jan. 11.

Disk lending service, run by the local iibrary, is proving a top draw. To date over 6,000 disks have been issued.

At estimate of four playings per

At estimate or four playings per record, this means that over 24,000 disks have been played since service was lnaugurated, with only three breakages.

Demand is big for operas, concertos and symphonies. Stock of LP disks will be increased shortly.

### **CEA Drives For Further Tax Cut**

London, Jan. 11.
Without waiting for the reassembly of parliament at the end of this month, the British film industry is pressing its campaign for a further cut in admission tax by tackling M.P.s in their constituencies. The national tax committee of the Cinematograph Exhibitors Assn. has urged every theatre owner to lobby their own M.P.s. and present the case for a concession in the Easter budget.

budget.

Last year the British motion picture industry received a tax concession worth \$9,800,000 a year, but this figure was only half the amount for which they had asked. Now, it is pressing for the balance of the original claim, with the intention mainly of giving the bulk over to cheaper admissions. Thus primarily would help the small theatre operator.

heatre operator.
At a later date the industry will lobby M.P.s in the House of Commons, and will also request an interview with the Chancelior of the Exchequer as well as Customs and Exclse officials.

#### **MEX DURANGO LOOMS** AS PIX PROD. CENTER

Mexico City, Jan. 11.

A new Mexican Holiywood looms in the north central area. Durango, long a mining state, is bidding big for American and Mexican pic producers to make their headquar-

Inducement is 20-year exemption Inducement is 20-year exemption from state taxes, guaranteed by Gov. Antonio Torres Sanchez, for the establishment and operation of studios for feature pix and tv shorts. The fullest facilities, with the only condition that as many Mexicans and particularly Durangoans be employed, are provided. Durango state sees a \$3,200,000-yearly income from this.

#### Switch on Locationing: Italo Pic Unit to U.S.

Rome, Jan. 11.

Rome, Jan. 11.
Switch on customary Italian locationing by U. S. productions is an upcoming local project which will travet to America for locations. Titted "Good Morning, Mr. Smith." it is being produced by Producioni Cinematografiche Associate, and is based on a series of articles written by Indro Montaneli during a recent visit to the U. S. Montanelli director Gioggio

Montanelli, director Giorgio Moser and the films producer, Giorgia Criscuolo, head for Gotham this month to set production, which rolls in April. Actors will be non-pros signed in the U.S.

#### To Export German Picts, **Including Top Grossers**

Frankfurt, Jan. 11.
Transocean Export Firm of Germany has obtained the rights to some top German films for its insome top German films for its in-ternational export during the 1954-55 season. Included are some of the top moneymakers of the year here, headed by "08/15," from Gloria Films, and "Star Parade." Selected from Nene Deutsche Films are "Beloved Enemy" and a remake of "Regine."

#### Stapleton's C'Scope Shorts

Stapleton's C'Scope Shorts
London, Jan. 11.
Bandicader Cyril Stapicton and his orch have signed with Exclusive Films to make two haif-hour band shorts in CinemaScope. Michael Carreras is producing, and shooting begins early in February.
The first short is due for release at the end of April. Films will be entirely musical, with the orchestra, vocalists and a choir.

### French Films 52% of French Market

Yanks Garnered 35% in 1954 — France's Strange Stress on 'Hoodlum' Subjects Is Deplored

#### By GENE MOSKOWITZ

Paris, Jan. 11.

The French film industry in 1954 was dragging a bit but none-theless "expansion" was the key fact. So-called Film Aid Law held fact. So-called film Aid Law held off many productions but still France turned out more than 100 features, which is good, if runner-up to Hoilywood, Italy, Japan, India.

India.

Something rather new in France, imitation of success via "cycles," came in for beration by the Centre du Chema. A lack of originality in subject-matter, and a repetition of films consciously imitating earlier successes, was considered un-Gallic. So far did the French film industry descend from earlier standards, there was actually a cycle of "hoodlum," or underworld, films, just ilke Hollywood!

French films presented a pretty

cycle of moodlum, or underworld, films, just like Hollywood!
French films presented a pretty lacklustre impression to the international press corps attending the 1954 international film festivals.
French industry take of the total French b.o. pie last year was 52% with U. S. in for 35% of the total \$120,000,000 take. Of the top 21 grossers in the Paris area 13 were French or French coproductions, six were American, one English and one Italian. The big one was Sacha Guitry's evocation of history in "SI Versailles WEltait Conte" ("If Versailles Were Toid to Me") which took \$900,000, with "The Robe" (20th-Fox) next with \$486,000. "From Here to Eternity" (Col) upheid the offbeat black and whiters with a \$411,000 total while "Quo Vadis" (M-G) was in for \$390,000.

#### Other Top Grossers

Other Top Grossers

Franco-Itaio costumer "Lucrece
Borgia" came in next for \$366,000
while John Huston's "Moulin
Rouge" (UA), listed as an English
pic, was in for \$354,000 with
"Roman Holiday" (Par) foliowing
for \$324,000. Among the rest,
which were in the \$150,000 to
\$300,000 category, were "Sangaree"
(Par), Itaio "Pane, Amore Et Fantasia," the Franco-English "Monsieur Ripois," two Eddie Constantlne pix. "Cet Hommile Est Dangeureux" ("This Man Is Dangerous")
and "Les Femmes S'En Balancent"
("Dames Can Take Care of Themselves"), "Peter Pan" (RKO). Popularity seems to go primarily to
the big color specs followed by
offbeaters with, story value, downbeat sensational subjects, and the
tough guy-private eye pix which
have taken a great hold on the
public fancy.

In fact the number of violent
gangster type pix covers about 20%
of the current production. Most
shape as almost parodies of the
American style, but the phenomenal popularity of Eddie Constantine in his three Leemy Caution
pix, based on Peter Cheney, has
started a run on this cycle now beeing deplored by Jacques Flaud,
head of the Centre National Du Franco-Itaio costumer "Lucrece orgia" came in next for \$366,000 hile John Huston's "Moulin

pix, based on Peter Cheney, has started a run on this cycle now being deplored by Jacques Flaud, head of the Centre National Du Clinema. Among titles are "Ca Va Barder" ("Things Will Jump"), "Les Pepes Font Lo Loi" ("Dames Make the Laws"), "Pas De Coups Dur Dour Johnny" ("No Hard Knocks for Johnny") and "Fantasia Pour Une Pepe" ("Fantasy for a Broad"). Cycle looks to run out this year but meanwhile even the more serious directors are cashing in on this with H. G. Clouzot doing his "Les Sataniques," which will probably earry murder into the realm of the psychological and morbid, Henri Decoin with "Bonnes a Tuer," ("Ripe for Killing") and men like Rene Clair and Rene Clement announcing chores of this kind.

#### Color Pix Big

Also in top 1954 spots are the big color specs, usually with a histori-cal foundation, with the lives of royal courtesans the favorites. cal foundation, with the lives of royal courtesans the favorites. Sacha Guitry has completed his immensely budgeted "Napoleon," Martine Carol has enacted "Madame Du Barry" and "Nana" before heading for Hollywood, Maria Feiix from Mexico was "Lo Belle Otero" and is now in Jean Renoir's "French Cancan," and others like Fernandel in "Ali Baba et Les 40 Voleurs," Abel Gance's return after 15 years to the directorla scene with "La Tour De Nesle"; and "Cadet Rousselle," "Le Fils De Garder live in the community.

Caroline Cherie," "La Reine Mar-got" attest to this.

Coproduction is still the main hasis for allowing for the immense budgets needed for these grandiose specs, and this year saw productions (16 with Italy, spees, and this year saw 20 copports of the with Italy, three with Germany and one with Spain, with color films coming in for 17 tinters, of these 14 in Eastman-color, one in Technicolor, one in Agfacolor and one in Gevacolor. Coproduction and color seem to be too important a part of the output to lead to any change in this though coproduction has also come on the carpet as nixing originality in pix. An idea has been advanced to put a special tax on gangster pix and big spees from which special dispensations and aid will be given to producers daring new scripts or original subjects.

#### 'LITTLE HUT' LOOKS IN FOR SWISS RUN

Zurich, Jan. 11.

Zurich, Jan. 11.

Unlike Broadway, Andre Roussin's triangle farce, "The Little Hut," a Paris and London hit, seems destined for a profitable run on its first Zurich performance at the deluxe smallseater, Theatre am Central. German adaptation by Hans Adler renders the play's typically French, frivoious atmosphere surprising well, if lacking the usuai rough spots found when Parisian comedies are transplanted into the heavier German idiom. Leopold Biberti's skillful, lighthanded direction also heips.

The three-star roles are excellently cast with local faves Bianche Aubry, Lukas Ammann as Henri and Biberti in an amusing portrayal of the husband who finds himself sharing his wife with his best friend when stranded or a tropical island. Roy Brown, American Negro, is properly decorative in the bit part of the sunken ship's cook. Fritz Krumenacher's colorful, imaginative scenery is a further asset.

#### Linnit, Dunfee Named To TV Advertising Bd.

London, Jan. 18.

S. E. Linnit and Jack L. Dunfee, joint managing directors of the Music Corp. of America in London, are on the board of TV Advertising, Ltd., which has been formed to produce commercials and program features for the new computition extreme in this country. and program features for the new competitive network in this coun-try. Other directors are L. S. Hargreaves, chairman and manag-ing director of Aerialite Ltd.; Stan-ley J. Passmore, a director of ing director of Aerialite Ltd.; Stanley J. Passmore, a director of property-owning companies; the Earl of Warwick; Charles John Maples, an accountant; Monja Danischewsky, independent film producer; and Ronaid William Dickenson, who was for some years a senior executive of Hultons Press.

Danischewsky has been named as the outfit's director of planning and production and has already made a series of test commercials for potential clients. They are setting up their own animation studio and are establishing a link with one of the major processing labs.

#### Kiepura-Eggerth Show In Vienna Till Jan. 31

Vlenna, Jan. 11.

Run of "Zarewitsch," starring Jan Kiepura and Marta Eggerth (Mrs. Kiepura) at the Raimund Theatre here, has been extended until Jan. 31.

Show, which opened Nov. 6, was originally scheduled for five weeks.

### 138 Legiters Launched in Paris Last Year; 34 Solid Hits, 62 Flops

Paris, Jan. 11.

A looksee at Parls legit for 1954 shows that 138 plays, both old and new, were put on, 108 being French and 90 new creations. There were 34 in the solid hit category reaching from 100 to 200 showings. 34 were moderate successes 62 never made the 50th performance and only seven held through the full season.

The seven big ones were Jaconic 1954 and 1954

through the full season.

The seven big ones were Jean Anouith's "L'Alouette" (The Lark', Andre Roussin's "Lorsque L'Enfant Parait" (When the Child Appears), which is now in its fourth year, Pol Quentin's L'Homme A Parapluie" (The Man With the Umbrella); the musical, "La Route Flueire" (The Flowered Way), now in its third year at the ABC; another musical, "A La Jamiaque" at the Porte St. Martin; the Robert Dherry revue, "Ah, Les Belles Bacchantes" at the Daunou, and "Une Vraie Folie" at the Folies-Bergere.

Others now appearing likely to

Daunou, and "Une Vraie Folie" at the Folies-Bergere.

Others now appearing likely to enter the hit category this year are another Roussin and Anouilh piece. "La Femme, Le Marl Et La Mort" (The Wife, Husband and Death) at the Ambassaduers and "Cecile" at the Comedie Des Champs-Elysees. Jacques Deval's "La Manlere Forte" (The Hard Way), at the Athenee; Marc Glibert Sauvajon's adaptation of Somerset Maugham's "Theatre" as "Adorable Julia," at the Gymnase; the boulevard farce. "On S'Dit Tout" (We Tell All), by Paul Staile, at the Palais Royal; Graham Greene's "Living Room," at the St. Georges; J. P. Conty's ". . . Affaire Vous Concernant," a detective drama, at the Theatre De Paris.

Among the musical and revue hits are Robert Dhery's "Jupon Vole" (Billowing Skirt), at the Varietes; "Pama. Philla" and "La Toison D'Or" (Golden Fleece) at the municipally-backed Galte Lyrique and Chatelet, Henri Varna's "Sensations De Paris" at his Casino De Paris plus his "Les Amants De Venise" at the Mogador, and "Mon P'tit Pote" (My L'il Pal) at the European.

Among the latecomers, a probable rating may go to Henri De Montherlant's "Port-Royal" at the Comedie-Francaise; Andre Malraux's novel "La Condition Humaine," adapted for the stage by Thierry Maulnier, and Marcel Avme's version of Arthur Miller's "Crucible," called "The Witches of Salem." Looking in for medium to fine runs are Marc-Gilbert Sauvajon's adaptation of Peter Ustinov's "The Lave of Four Colonels" and the revival of Georges Feydeau's "La Main Passe' (The Roving Hand).

The past year was rated a very fine one as a whole. During the year, 55 different legit theatres broke records of all time high for a single day's blz., The Ministry of Boaux Arts helped maintain the French heavy-powered theatrical tradition by donating coin to over 30 plays.

#### Further Unfreezing Of Yank Coin in Aussie Rated Highly Unlikely

Kated Highly Unlikely
Sydney, Jan. 11.
Fate of U.S. film Industry's hopes to thaw out frozen dollars held here will probably be determined at a conference of prime ministers in London, Jan. 31. Despite the efforts of MPEA prexy Eric A. Johnston In this direction during his recent trip here, there are factors suggesting the government's grip on the film company dollars won't be loosened further. A quarterly financial survey gives the nation's overseas currency resources as possibly down around \$337,000,000 during the past financial year unless present trends are drastically reversed.

Australia ended the four months through last Oct. 31 with a dollar deficit of more than \$34,000,000.

#### SCOT BBC HEAD

Glasgow, Jan. 11.
Tom Johnston, 72 - year - old
former Cabinet Minister, is named
as new Governor for Scotland of
the British Broadcasting Corp.
He takes over from the late Lord
Clydesmuir.

#### Mex Films Crowded Out Of Playdates by H'wood

Mexico City, Jan. 11.

Mexican pix are being more crowded for playdates here by Hollywood and Europe. During December of the 39 films played here, Hollywood contributed 22, Europe

cember of the 39 hims played here, Hollywood contributed 22, Europe nine, Cuba, one and Mexico seven. The Europeans were three each from Italy and Russla, two from France and one from Britain, Mexican producers, while admitting they are worried, aver they aren't alarmed. They explain this setup by pointing to long runs at one stand of such Yankee films as "Student Prince" (M-G); "Caine Mutlny" (Col), "White Christmas" (Par), "Magnificent Obsession" (U) and "Coins in Fountain" (20th). The best Mexican showing during December was "Watch Out For Love," starring Pedro Infante, which played two top firstruns simultaneously for three weeks.

## Lively Legit

Upcoming legit season in Scot theatres looms as one of the liveliest in years, with several world preems and other interesting openlngs. Lyceum Theatre, closed this week for alterations, will open Monday (24) with John van Dru-Monday (24) with John van Druten's adaptation of Christopher
Isherwood's "I Am A Camera."
Moira Shearer will head the cast,
thus making another bid at acting
chores following her American
tour in the Edinburgh Festival
production of "A Midsummer
Night's Dream." Cast includes
William Peacock, Jocelyn James,
Max Denn and John Gale.
"The More and the Chimpan."

Max Denn and John Gale.

"The Moon and the Chimney," new play by Ladislaus Fodor, Is set for a world preem at Lyceum, Edinburgh, Jan. 31, with cast headed by Joan Greenwood, Eileen Peel and David Knight. Play goes Into the London West End in March.

"A Kind of Folly," new Edwardian comedy by Owen Holder, opens at Lyceum Theatre Feb. 7 under the Henry Sherek banner. Cast will be headed by Flora Robson and includes Jean Kent and Wilfred Hyde Whyte. Sherek is aiso backing "Chimney."

Another world preem set for the

Another world preem set for the Lyceum here is "The Lovers," play based on Emile Zola's novel "Therese Raquin." Eva Bartok, Hungarian film actress, will be cast Hungarian film actress, will be cast as Therese opposite American actor Sam Wanamaker. Zola's novel was dramatized by Marcelle Maurette a few years ago and had considerable success in Paris. New English version is by Juliet Mansell and Robin King. It opens here Feb. 21.

New musical comedy "Tam O'Shanter's Tryst," based on the poem by Robert Burns, preemed last night (Monday) Glasgow Cit-izens' Theatre. Author is Alex-ander Scott, upcoming playwright, who lectures on Scot literature at Glasgow University. Songs are set to wellknown Scot tunes.

#### Nat Cohen to N.Y. On U.S. Pix Distrib Deal

London, Jan. 18.

Nat Cohen, managing director of Anglo-Amalgamated Film Distrib-utors, planes to N. Y. next Satur-day (22) to finalize distribution deals for American product in the United Kingdom and to discuss future British production sched-ules.

After a week in Manhattan, Cohen planes to the Coast for a two weeks stay, during which time two weeks' stay, during which time he aims to negotiate new co-production deals with an American company. He also hopes to close a deal for British distribution rights for the next six pictures of a Hollywood production company. On the return journey, the Anglo-Amalgamated topper will break his journey in N. Y. for an additional week's stay.

### Thomas New Veepee Of

Brit. Pix Specialists
London, Jan. 11.
Howard Thomas, producer-inchief of Associated British-Pathe,
has been named veepee of the
Assn. of Specialized Film Producers, succeeding Donald F. Carter, who left London last week to
take up an appointment in Canada.
Frank A. Hoare of Merton Park
Studios was re-elected prez for the
eighth consecutive term.
The ASFP, which is one of the
four major trade associations in
the British industry, includes in its
membership reps from 35 and 16m

membership reps from 35 and 16m studios, cartoon and film strip makers, educational film distribs and equipment companies.

#### No 'Sleep' for Paris As Audience Raises Roof; 'Berenice' Fares Better

Paris, Jan. 18.

nd of such Tankee hims as not Prince" (M-G; "Caine "(Col), "White Christmas" "Magnificent Obsession" (U) Coins in Fountain" (20th), st Mexican showing during ber was "Watch Out For starring Pedro Infante, played two top firstruns sieously for three weeks.

Pay Legit

In Scot Looms

Edinburgh, Jan. 18.

Dyning legit season in Scot of the Reign tragedenne Marle Bell, who recently quit the Comedie-Francalse.

"Berenice" was greeted by salvos of applause and lauded during the intermission. But when "Sieep" came on as a long one-acter for the second part, the trouble started. As the dreams and symbolical manifestations of the troubled prisoners started, whistles began to break out, with coughing and dissension following. Sir Gladwyn Jebb, the British Ambassador, left when the racket became too loud. Many tried to came too loud. Many tried to qulet the noisy ones and there was some talk of a possible plant.

some talk of a possible plant.

However, it was a comfort to Barrault who, though angry, felt that this was a living response to theatre and, whether good or bad, it was a good sign. Decorator Felix Lablsse tried to get dissenters to give their viewpoints, but all was lost in the rumpus.

Crix were divided the rest decoration.

iost in the rumpus.

Crix were divided the next day on attributes of "Berenice" but most agreed that the Fry opus was unintelligible. However, the publicity looks to give this a big boost and might make this another hit addition to the high calibred Barrault rep this season.

#### SUMMER FORCES ARG. LEGITERS TO BEACHES

Buenos Aires, Jan. 11.

Each week sees more theatres here shuttering for the summer, most shows going on strawhat tours or to beath resorts, which are very renumerative.

Even girl shows have been fold-Even girl shows have been folding in an unprecedented manner. Most legit companies are booked for the Mar dei Plata beach resort, where they will continue in the same vehicles which were sock hits here in 1954. As Mar del Plata fills up with tourists from all over the country, legit companies do well there even in plays which had long runs in Buenos Aires throughout the previous winter.

out the previous winter.

A production at the Buenos Aires
by Spanish producer-actress Ana
Mariscal will be an oasis in the entertainment desert starting Jan. 18.
She has joined with her compatriot
Andres Mejuto to produce Ugo
Betti's "Isie of Goats."

#### Official Films Wins Control of Nettlefold

London, Jan. 11.

Hannah Weinsteln, European representative of Official Films, is a member of a syndicate which has acquired control of the Nettlefold Studios, Walton-on-Thames. A acquired control of the Nettreloid Studios, Walton-on-Thames. A holding company is in process of formation and the directors will include Phil and Sid Hyams, J. Emmet Dalton, J. G. Saunders and Hyman Stone.

The studios will remain available for feature production aithough a smaller stage may be used from Us. soldiers time to time for jelepix series.

### as New Veepee Of Brit. Pix Specialists Church, Peron Split Likely to Bring Numerous Arg. Show Biz Changes

#### London Likely to Lose Two West End Theatres

London, Jan. 18.

London is likely to lose two of its West End theatres. Negotiations are in progress for the takeover of the Stoll and St. James' by a finance group which intends, if the deals materialize, to pull them down and build new office blocks.

Charles Clore, prominent City financier, is reportedly behind the group negotiating for both houses. The London County Council has already given approval in principle to the erection of office blocks on the two sites.

The St. James' Theatre, which was built in 1835, is currently housing the Terence Rattigan play, "Separate Tables." The Stoll, which opened in 1911, is featuring a Christmas attraction, "Noddy in Towland."

### **No Quota Change** Seen in Britain

Ordered by Act of Parliament to announce the new British film quotas six months before they come into operation, the Board of Trade is now collating Information the number of British films

on the number of British films likely to be available for the quota year commencing next Oct. 1. An announcement will be made in the House of Commons by the Board of Trade prexy before March 31.

An official survey completed by the British Film producers Assn. estimates that there will be approximately 110 first features in the 1955-56 quota year as against an estimate of 120 for the current quota year. On the current estimates are the contraction of the current estimate of the current contraction of the current estimate of the current estimate of the current estimate. an estimate of 120 for the current quota year. On the current esti-mate of 120, the BFPA last year intimated that not more than about 78 would actually become available as first features and the present forecast will be whittied down in the same way.

down In the same way.

Although they are forecasting a slight dlp in the volume of British production, neither the BFPA nor other responsible sections of the industry anticipate that the present first feature quota of 30% will be affected. The supporting program quota, which has been static at 25% since the Act was introduced in 1948, also is likely to remain unchanged.

The first feature quota in 1948.

The first feature quota in 1948 was fixed at 45% but mass defaults led to its reduction, first to 40% and later to 30%. It has remained steady at the last figure for some years.

#### 'STAR,' BRANDO SOCKO AT BERLIN 1ST-RUNS

Berlin, Jan. 11.

The first half of January sees American pix doing strong blz at first-runs here. "A Star Is Born' (WB), now in Its fourth week at (WB), now in its fourth week at Filmbuehne Wien, is a big draw and the best CinemaScoper ever shown here. "On Waterfront" (Col), Marlon Brando starrer, was preemed last week at the Delphi and drew raves in the local press. Der Abend, local Boulevard paper, wrote "this film deserves the fattest superlatives a critic can give." Paper urged Berliners not to miss it.

"Gentlemen Prefer Blondes"
(20th), also of the new crop, received moderate reviews, as dimetro's "Long, Long Trailer."
"Gone With Wind" (M-G) is now in its 57th week at the Kurbel, and probably will still run there for quite a while.

Of the new German releases, lo-cal scribes liked "Canaris" best. This centers around wartime ac-tivities of German Admiral Canaris who secretly worked against Hitler. "Golden Plague," a film about the relationship between Germans and U.S. soldiers, turned out to be disMontevideo, Uruguay, Jan. 11.

A split between the Roman Catholic Church and the Peron regime, mainly over the bill legal-izing divorce, is likely to bring far-reaching changes for show business in Argentina.

business in Argentina.

The split with the Church has already had its effect on show biz, since motion pictures with any Roman Catholic connection have been banned. The first was "La Quintrala" (Del Carril), a native production, in one sequence of which a priest of the Spanish vice-regal era discourses on the enlessed. which a priest of the Spanish vice-regal era discourses on the ephe-meral nature of masculine ambi-tions and the eternal nature of the Church of Rome. At a press pre-view of the picture, the newspaper crix loudly cheered this sequence, so the picture was banned. Other pictures which had to be shelved at the same time were "I Confess" (WB) and "Our Lady of Fatima," also from Warner.

also from Warner.

Throughout the week before Christmas, appropriate music is broadcast In some of the more important Buenos Aires avenues via municipally-installed speakers. This year the effect was far from Christmasv, as an unofficial ban was placed against religious music, and it's difficult to work up a Yuletide spirit to tango rhythm.

The Church had collected to and

Yuletide spirit to tango rhythm.

The Church had objected to and had influenced a ban against some lyrles and also against some of the songs popularized by Italian warbler Nicola Paone. It is anticipated that the ban will now be lifted.

lifted.

Customarily, film censorship in Argentina was exercised by a municipal board with strong clerical guidance. As the latter is now eliminated, bluepencilling is likely to take a different turn. Nitery owners anticipate that regulations for them will also be relaxed. They hope they may be allowed to dim their lights again and some cabarets will be allowed curtained loges once more, especially since an endyear decree reopened licensed redilght houses which had been shuttered at the Church's request six years ago.

been shuttered at the Church's request six years ago.

There are quite a number of divorces among Argentine showfolk, but in general these are as deeply religious as other people. There are said to be 200,000 divorce applications ready to go before the courts now that the breakup of marriage is legal, but surprisingly only a very few are showbiz people.

#### High Taxes and Ceiling On Mex Cinema Ducats Force House Closures

Mexico City, Jan. 11.

An alarming number of cinema An alarming number of cinema closures in many of the provinces because of tax hikes by state governments and some municipal tax tilts, aggravated by the steadfast refusal by officialdom to allow admittance price increases is threatened and causing national concern. ened and causing national concern. Numerous telegraphic appeals for help are pouring in upon the National Exhibitors Assn. and the National Cinematographic Industry Chamber. Both groups have asked the Ministry of the Interior, top federal government department, to intercede in inducing the provincial administrations to permit admission price hikes or at least to halt further tax hikes.

Exhibitors in the provinces free-

mission price hikes or at least to halt further tax hikes.

Exhibitors in the provinces frequently have accepted tax boosts just to be cooperative, as they realize the governments' fiscal problems and mounting expenses, these two groups reveal. But the proverbial last straw has now been reached, they contend.

Costs, particularly wages and materials, are so high that any tax boost would bring operation to the profitless point, the exhibitors' organizations told the ministry. The association and chamber stress that exhibs are the only businessmen in all Mexico who haven't increased prices.

The organizations indicate that little if any hope can be entertained about help in the form of the official nod to hike admission prices. The government's attitude apparently is that because pix are the top paid public amusement in Mexico, no upping of cinema prices can be allowed.

## NEXT BIG SMASH FROM 20th!



Produced by JULIAN BLAUSTEIN • Directed by HENRY HATHAWAY • Screen Play by CHARLES KAUFMAN

From a Novel by HANS RUESCH

### **Amusement Stock Quotations**

(N.Y. Stock Exchange)

For Week Ending Tuesday (18)

		Weekle	Vol. Weekly	Westly	Tues.	Net Change
	4-'55	in 100		Low	Close	for week
High	1415	Am.Br-Par Th 45		221/8	23	-11/A
2514	4154	CBS, "A" 4		79	821/2	-2
8812	4112	CBS, "B" 8		811/4	8116	23/4
83	1934	Col. Pix 9		31	3434	+11/4
3434		Decca 24		15	1538	1/2
181 4	914	Eastman Kdk. 18		6834	6934	-11/2
7434	4634	Loew's 77		191/2	20	3/4
22	1314	Nat. Thea 33		936	954	1/4
1012	61/8			36		
4028	261 8				3716	- 58
395%	28	Philce 14		367/8	371/2	- 1/4
4078	2212	RCA 77		3634	3758	-11/2
878	27a	RKO Picts 9		7	71/2	- 38
101 a	412	RKO Thea 20		9	91/4	- 1/2
714	3	Republic 28		6	7	- 1/4
1434	1012	Rep., pfd 3		1334	143%	+ 3/8
2038	1118	Stanley War. 10		1914	191/4	- 1/2
3138	1834	20th-Fox 52		2718	30	- 1/2
3214	1812	Univ. Pix 4		29	293%	-1
8534	6334	Univ., pfd *33		851/2	861/2	+11/2
211/8	1358	Warner Bros 7		1858	1834	- 38
96	631/2	Zenith 5	9 901/2	86	8638	-358
		American	Stock Exc.	hange		
6	358	Allied Artists 9		47/8	47/8	- 1/4
1156	934	All'd Art., pfd. 4	6 115%	1034	1138	
1658	918	Du Mont 14		1314	1356	- 58
1614	1134	Technicolor . 16	5 151/4	141/2	1458	-
41/4	234	Trans-Lux 5	6 41/4	33/4	4	+ 38
		Over-the-C	ounter Sec	curities		
				Bid	Ask	
		ords			1714	+31/4
Chesa	peake	Industries		438	47/8	1.g
Ciner	ama I	nc			278	+ 38
		Prod		618	67 a	+138
Offici	al Filr	ns		. 278	314	-
				49'4	5114	- 1/4
Skiat	ron .	<b></b>		438	434	+138
U. A.		res			1812	-
		y			23	-11/2
		(Quotations furni			Co. )	
* Act	ual vol	lume.				

### Watch U's 3-D for B.O. Zing

Many Circuits and Exhibs Still Have Lots of Specs in Stock

Considerable stock of 3-D glasses still held by some of the large circuits and also by indies is seen as one good reason for the lively exhib interest evidenced in Universal's planned March release of 'Revenge of the Creature,' lensed in the 3-D process. In the 3-D process.

In the 3-D process.

It's the first 3-D pic to reach the theatres in almost a year and U execs are frankly hopeful that it may spark a revival of third-dimension presentation. Reasoning is that the b.o. always needs new stimulus and 3-D, if technically perfected, may be just about due for a comeback. "Creature," the sequel to U's successful "Creature from the Black Lagoon," which also was in 3-D, is due to have its world preem in Detroit as part of a territorial saturation.

There is a widespread feeling

a territorial saturation.

There is a widespread feeling that the original 3-D boom faltered partly because it failed to measure up to the public's demand for technical competency. This new U 3-Der was lensed with a view to avoiding past mistakes at the technical and photographic end. However, it'll also be made available in standard 2-D form to any exhibitor who wants to play it that way, according to Charles Feldman, U sales v.p.

When 3-D collapsed at the b.o. a year ago, roughly 2,000 to 3,000 theatres had installed the necessary equipment and had stocked a viewer supply. Lust how many Sary equipment and had stocked a viewer supply. Just how many houses are still in a position to play 3-D film today is a matter for considerable conjecture. Among other things they require the larger magazines and the equipment to keep the projectors in sync.

In presenting 3-D, a theatre must run both its projectors sinultaneously and in exact syncuronization. Either one of the prints—representing the left and right eye view—can be used singly by a theatre for standard 2-D projection.

#### Branton Joins Huddle

Hollywood, Jan. 18.
G. Ralph Branton, Allied Artists veepee, arrives in N.Y. tomorrow (Wed.) to join Steve Broidy and Harold Mirisch In their talks with John Eusten.

John Fuston.
This involves "Man Who Would Be King."

DeLUXE'S APRIL SPREAD

Lab Then Will Have 4,000,000 Feet a Week Capacity

Installation of new equipment will enable DeLuxe Laboratories, a 20th-Fox subsidiary, to take on outside print work starting in

The lab so far has been running at capacity, turning out prints for 20th. However, come April, it will have upped its capacity to over 4,000,000 feet a week and will thus be in a position to spread out. DeLuxe has also been doing considerable work for tv.

### **Aluminum Screen** Drive-In Boon

Hollywood, Jan. 18.

Development of a new all-alumi-Development of a new all-aluminum drive-in theatre screen three times as bright as the normal ozoner screen and which will enable most outdoor theatres to double their seating capacity leads off the list of nearly a dozen significant motion picture achievements by the Motion Picture Research Council during 1954, annual report of organization disclosed.

One capper report showed

One ozoner, report showed, upped its receipts \$40,000 in two months through use of the new screen, developed during the last quarter of 1954. Screen will be sold through regular distributors.

#### Alter Columbia Stock

Alter Columbia Mock
Albany, Jan. 18.

Columbia Pictures Corp. has filed three eertificates showing change of capital stock. The first reduced the total from 1,063,714 shares at no par value to 1,060,065 at no par value. The second changed it to 1,000,000 shares at \$5 par value and 60,065 at no par value. The third increased the number of shares at \$5 par value and 60,065 at no par value. The third increased the number of shares at \$5 par value shares at 60,065.

Schwartz & Fröhlich of Manhattan were filing attorneys.

tan were filing attorneys.

Spires Replaces Novak As Aboaf Shifts Aides

As Aboaf Shifts Aides
John B. Spires has been named
Continental supervisor of Universal succeeding Harry Novak who
has resigned effective Jan. 15, by
appointment of Americo Aboaf, by
foreign general manager. Spires
formerly was Novak's exec assistant at the Parls headquarters.
With Spires moving up, Marion
Jordan, until recently southern
European supervisor for U, was
appointed continental sales manager. John Marshall, U district supervisor for central Europe, has
been moved up to the post of supervisor for the Scandinavian
areas as well as middle Europe.
Novak had been with U as its
continental supervisor for the past
ten years. The new exec realignment was made by Aboaf on a European trip from which he returned to N.Y. last week (14).

### **Can ANTA Cut** Middleman In Theatre-Video?

If the closed-circuit telecast of the ANTA Album turns out to be successful, theatres with largescreen tv installations may look for other events which can be presented without a middleman. The sented without a middleman. The exhibitor group, dickering with CARE, sponsor of the ANTA Album, is keeping close tabs on the details of the arrangements to see if future attractions can be presented without utilizing the services of the promoters.

Notiting Theatre Network Tale

ices of the promoters.

Neither Theatre Network Television nor Box Office Television would undertake the ANTA telecast since they were not satisfied with the cut they'd receive from ANTA and CARE. Latter org, therefore, undertook to line up the theatres, the long lines, and other details on its own. If CARE succeeds in offering the Album without a hitch, exhibitors may appeal to producers to try closed-circuit telecasts on their own.

According to an exhibitor lead-

telecasts on their own.

According to an exhibitor leader with experience in the closed-circuit field, the staging of a theaire telecast "is not as difficult as the middle men make it seem." He 
contends that a producer or an 
exhibitor (selected by fellow thetremen) could line up a national 
hookup without difficulty and at 
considerable saving to the theatres.

Exhibitors have pltched the solo Exhibitors have pitched the solo effort for some time, but so far have done nothing to obtain events on their own, being wholly dependent on the b.o. attractions and business meetings offered by TNT and BOTV. CARE's offer to rent theatres on a four-wall basis was the first of its kind. For previous b.o. shows, including rights, football, and opera, theatres were forced to put down a guarantee and share the receipts under certain percentage arrangements with the promoters.

The ANTA Album telecast is

The ANTA Album telecast is giving exhibitors an idea and they're listening carefully to all producers with a possible closed-circuit event in the hope that someone will come up with something that won't require the services of an outside middle man.

#### **JOHNSTON REMINDER:** JAPAN NEEDS MARKETS

Noting that "Japan must have exports to survive," Erie Johnston, Motion Picture Export Assn. prez, last week called U. S-proposals to negotiate a trade and tariff agreement with Japan "of greatest importance to this country and to the free world."

Johnston's observations came in Johnston's observations came in

### **U.S. Newsreels Increased Foreign Clips** But Mostly Ducked Joe McCarthy; More Coverage of Film Trade Itself

#### **GOLDEN HARVEST**

Unique Series of Gifts To Veteran I. J. Schmerts

Cleveland, Jan. 18.

Cleveland, Jan. 18.

Testimonial banquet for I. J.
Schmerts yesterday (Monday) on
als 50th year with 20th-Fox and
28th year as its local branch manager, showered him with golden
gifts. 20th-Fox execs presented
him with \$1,000 solid gold watch.
Crowd of 354 well-wishers, 225
from out of town, gave him Cadlilac coupe Deauville valued, at
\$5,500.

Other presents ranged from gold clock from Variety Club to desk sct, 200 gold-wrapped Cor-ona-Coronas and solld gold pocket lighter.

Top 20th-Fox execs at party included Al Lichtman, William Gehring, Clarence Hill, Glen Morris, Roger Ferri.

### **Market Droopy But Amusements Hold**

By MIKE WEAR

By MIKE WEAR

After continuing to rebound last Monday (10), following the sharp drop of the previous week, the stock market fell back for four days in a row last week. One of the few bright spots was the Amusement Group where the high regard of Wall Street for film and cinema shares kept many of them firm to higher. An encouraging sign for the whole marct was the sharp dip in volume on the decline. Main dampening influence last Friday (14) was the green light given by the U. S. Senate Banking committee to a probe of the recent, sharp market rise.

Some 13 of 24 shares in the

market rise.

Some 13 of 24 shares in the Amusement Group wound up with plus siggns, two were unchanged and nine lost ground. One of new highs was made by 20th-Fox with 31% quotation, a fresh peak for the past 12 months and longer. Stock sported a gain of 27% for theek at 30%. Expected high earnings were behind the move.

General Precision Equipment

30%. Expected high earnings were behind the move.

General Precision Equipment showed the biggest gain in the film category, with a runup of 37% points to 5034. The shares actually hit 52 in Friday's trading, only 25g from the year's best quotation. Company earnings for 1954 may be close to \$6 a common share. Greatest advance of the whole group was CBS Class B stock which soared 37% to 83%. The "A" shares were up 334 to 84.

Trans-Lux, on the American Stock Exchange, edged up to a new '54 highh of 41%. Skiatron also went into fresh high ground with a bid of 334. Previous bid price was \$3. It climbed better than a point more to 43% yesterday (Tues.). Move was based on hopes of a favorable FCC ruling.

Republic Pictures e o m m o n equalled its old high, established a week ago, by winding the week at this price—714. The preferred also was up 25c on the week at 14½. The Street heard reports that Rep was earning an additional \$1,000,000 annually from the sale of certain pix to tele. Stanley Warner and National Theatres held near their old high marks at the close, latter finishing at 10 where just just three-eighths from the peak.

Paramount Pictures was virtually unchanged on the week at 3734.

just three-eighths from the peak.
Paramount Pictures was virtually unchanged on the week at 3734 as was Technicolor at 15. Columbia Pix was up fractionally at 334, as compared with the 1954 high

#### Young Lions' On Spec

Hollywood, Jan. 18.
Jacques Braunstein and Robert
Lord are weighing possibility of
themselves financing Irwin Shaw's
"Young Lions," for which they "Young Lions," for which they own picture rights. Would then offer completed film to major for

release.
Braunstein leaves for N.Y. Tuesday for week.

newsreels in 1954 cut down on the length of their reels but at the same time focused increased attention on their foreign coverage and also on the film industry it-self.

self.
Statistical compilation shows a drop of 342 clips in 1954, from 3.598 in 1953 to 3.940, the latter total counting six complete issues as a single clip and the former 16, Reels covered by the analysis undertaken by the newsreel committee include those released by 20th-Fox, Warner Bros., Metro, Paramount and Universal.

The past year saw the reels in-

The past year saw the reels intensifying their coverage of Russia and Communist activities, the number of clips on these subjects rising from 295 in 1953 to 326 in 194. The same time, the overall percentage of clips dealing with the United Nations and its affairs dropped from 1.4% in '53 to only .8% last year.

While the newsreels in 1854

8% last year.

While the newsreels in 1854 by aid less attention to domestic matters and to subjects concerning topics of interest both at home and abroad, the number of clips on foreign happenings increased sharply from 975 clips in 1953 (27.1%) to 1.308 (33.2%) in 1954. As for the U. S. alone, the reels gave it 49.9% of their space as against 53.2% the prior year.

With the tendency of the reels to publicize such trade matters as ClnemaScope, VistaVision and various gala preems, the count of clips dealing with film biz affairs rose from 3.5% in '53 to 4.4% last year.

#### How They Divided

How They Divided

Other subjects lined up as follows: Sports, up to 23.5% from 20.5% in 1953. Clips relating to government in general, down to 17.9% from 21.7% in '53. National Defense matters gained, taking up 9.1% of the total clips as against 8.2% in 1953. There was a slight increase, too, in the coverage of religious matters, up to 1.8% from a former 1.2%.

coverage of religious matters, up to 1.8% from a former 1.2%.

Extent to which the reels were either unable or unwilling to give much space to the Army-McCarthy brawl, which was televised, is reflected in the fact that coverage of political trials and investigations was up only a fraction of a percent, from .7% in 1953 to .8% in 1954. At the same time there was a drop in clips dealing with violence, war and rlots. That percentage was down to 4.7% from a former 7.2%. Strikes in the U. S. galned by a fraction.

As for the individual coverage of foreign countries, the newsreel analysis showed strong gains in such countries as Australia (84 clips as against 27 in 953), Germany (229 clips compared to 183 the year before), France (307 vs. 203), Italy (103 against 93), etc. Korean coverage dropped to 160 clips compared to 314 in 1953.

One of the smaller areas to show a gain was the Vatican with 23 clips in 1954 compared to 11 in 1953.

#### PAR THEATRES URGING STUDIOS ACT ON TV

Recommendations for a more hardhitting studio policy re the exploitation of plx on tw will be presented to the distributors' adversising toppers at a meeting in N. Y. Jan. 31 by an American Broadcasting-Paramount Theatres committee.

Group representing the circuit consists of Emil Bernstecker, Hariold Brown, Henry Pillt and David Wallerstein. Jerry Zigmond, United Paramount Theatres topper on the Coast, may come in for the discussions. Zigmond was chairman of the UPT committee which drew up the 41-page report on improved ways and means of industry uses of tv.

The report urged more and better promotional material for tv to

The report urged more and bet-ter promotional material for tv to be made available to exhibs by the companies. It also embodied a series of recommendations, such as a call for longer and pre-tested tv trailers; more film clips and a gen-erally more imaginative approach to the whole question of exploiting films on tv.

### **Allied Leery of New Arbitration** If Sold as Industry's Panacea

With distribution placing arbitra-tion in the forefront, leaders of Allied States Assn. are fearful that the film companies will offer the arbitration system as the cure-all for all industry differences. Allied for all industry differences. Allied toppers are keeping a watchful eye on the developments. Several have expressed concern that the distribs may substitute arbitration for the proposed all-industry conference. The confab, as suggested by 20th-Fox sales chief Al Lichtman, had as its purpose a roundtable session of exhib leaders, sales managers.

as its purpose a roundtable session of exhib leaders, sales managers, and company presidents to review the differences existing between the two segments of the industry. "If no all-industry conference is held," said an Allied leader, "you can place the finger of blame on distribution."

distribution."

The company sales managers met several weeks ago to organize the machinery for the industry session, but the subject was sidetracked as the distribution chiefs shifted to a discussion of arbitration. Frequent announcements have been made on the developments toward an agreeable arbitration plan, but there has been complete silence on the industry meeting. Original excuse was that Lichtman was out of town. Then Lichtman's illness was cited for the delay.

Allied unofficially has reiterated

Allied unofficially has reiterated its position toward arbitration. It's not against the plan, per se, but it's opposed to any system that does not include the arbitration of film rentals. Theatre Owners of America, on the other hand, has been pushing hard for the adoption of the plan. According to Allied, it's at the insistence of the big circuits affiliated with TOA. These outfits, it's pointed out, are frequently named as co-conspirators in antitrust suits against the major film companies, and they feel that Allied unofficially has reiterated in antitrust suits against the major film companies, and they feel that a workable arbitration system will reduce substantially the number of lawsuits that have been coming up.

#### **EXHIBS GROWL AT 60%** TERMS FOR 'LEAGUES'

Exhibitor barhs against the terms or an individual picture, in Exhibitor barbs against the terms for an individual picture, in a state of suspension for several months, have crupted again. The target this time is Wait Disney's "20,000 Leagues Under the Sea." being distributed by Disney's own Buena Vista Distributing Co.

According to exhib sources, Disney is asking 60% of the b.o. take with a week's playing time as a "must." These terms have resulted in numerous beefs from easily-"must." These terms have resulted in numerous beefs from casily-aroused exhibitors who have been keeping close tabs on the reutals asked for pictures. The Disney price for "Leagues" has been discussed in the inner conclaves of several exhibitor units and the theatremen are weighing appropriate section.

action.

This is the second tiff between Disney and exhibs over "League." There was some preliminary name-calling when Disney stated that "Leagues" would only be released with stereophonic sound in early engagements. However, except for protests from Allied States Assn. and Theatre Owners of America. no official action was taken by either of the exhibitor organizations.

The picture, after playing key The picture, after playing key dates, is becoming available for general release, with and without stereo sound. Exhibitors seeking to make deals for the picture found themselves faced with the 60% depend.

#### Sam Marx to Desilu

Hollywood, Jan. 18.

Having settled his contract at Universal, Sam Marx this week checked in at Desilu Productions as

DRIVE-IN TAX

City of Saskatoon Levies \$1.25 Per Speaker

Saskatoon, Sask., Jan. 18. City council at Saskatoon has set a general liceuse rate of \$1.25 per speaker for drive-in theatres,

per speaker for drive-in theatres, two of which are included in a newly-incorporated area.

In addition, the drive-ins must collect amusement taxes, not required while they operated in Cory rural municipality. While part of rural municipality. While part of the municipality, the theatres were assessed \$2 per speaker. The city assesses downtown theatres 50c per seat as a general license.

### **Allied Checks On** Tax-Free 'Rivals'

Indianapolis, Jan. 18.
Allied Theatre Owners of In-Allied Theatre Owners of Indiana have started a survey of
members to gather facts on competition from tax-free or tax-supported auditoriums and other institutions in their towns.
State unit long has been critical
of competition from king-size auditoriums at Indiana and Purdue
universities, which play everything from Metropoiitan Opera
to band shows. New agitation for

to band shows. New agitation for civic auditorium in Indianapolis also is giving them concern.

#### **COCA COLA WANTS IN** ON METRO WORKSHOPS

Metro's Ticket Selling Work-shops are winning recognition out-side the industry and, as a result, the film company is faced with the pleasant duty of letting a soft drink company pick up the lunch-con tab on a couple of upcoming workshop sessions.

workshop sessions.

In connection with the workshops which are held in various cities throughout the country, M-G has been providing exhibitors with free luncheons. The Coca Cola Co. learned about the M-G customer relations program and Charles A. Bourdelais, in charge of concessions and entertainment, flew out to Denver last week to see a work-

to Denver last week to slop in operation.

Bourdelais was apparently impressed with what he saw. Writing to Metro, he said: "We've been reports pressed with what he saw. Writing to Metro, he said: "We've been hearing such favorable reports about this sincere effort by M-G-M to help exhibitors that I few to Denver to see a workshop in action. I was so impressed by what I saw and heard that I asked (Mike) Simons (M-G's customer relations chief) to allow us to be luncheon hosts at the workshops at Jackson and Memphis later this month. We want to be part of this

luncheon hosts at the workshops at Jackson and Memphis later this month. We want to be part of this fine customer relations program."

The Denver session, which attracted 250 exhibitors from the territory, also received kudoes from Pat McGee, general manager of Cooper Foundation Theatres and a leader of Theatre Owners of America. In a letter to Charles M. Reagan, M-G sales chief, he termed the workshop "the most exciting experience in the history of the Rocky Mountain distribution area." He praised the efforts of George Murphy, Metro's good will ambassador, and sald that Murph and the Metro contingent did a "masterful job in saluting the exhibitors and impressing the law-makers." Elected officials of the State Legislature attended one of the sessions. McGee offered to lend members of his company to McTro for future workshop meetings.

#### Pines, Schweig Moved

checked in at Desilu Productions as exce producer. New job embraces overall supervision of production for the telefilm outfit, which is headed by Desi Arnaz as president.

Marx exercised a stipulation in his U contract that permitted him to exit the comapny when none of his pictures were shooting. He recently completed "Kiss of Fire." starring Jack Palance, and "Ain't Misbehaving," starring Piper Laurie and Rory Calloun.

It Figures

Hollywood, Jan. 18. Following the underwater reem of "Underwater", by preem of "Underwater", by RKO, Warners will hold the preem of "Underwater" by RKO. Warners will hold the world press premiere of "Un-chained" in the California In-stitution for Men at Chino, where most of the picture was

filmed.

Host will be Kenyon J. Scudder, founder of the prison without bars. Picture is based on his book, "Prisoners Are People."

#### **ALLIED STILL TALKING** OF BLOWING WHISTLE

Allied States Assn's decision on bether to seek introduction of Allied States Assn's decision on whether to seek introduction of board chairman Abram F. Myers' Government regulation of the industry bill will be made at the exhibitor organization's board meeting in St. Louis on Feb. 7. At this session, the board will weigh reports from Allied member units to determine if conditions still warrant pushing of the proposed bill. When Myers' introduced his bill at the Allied national convention last November, action was withheld for a period to see if distributors eased up on their alleged harsh trade practices, items that involved the film shortage, unreasonable film rentals, and print shortages.

The board meeting will precede

The board meeting will precede Allied's second national drive-in convention which will be held at the Chase Hotel, Feb. 8-10. Advisory committee of the ozoner convention, consisting of Myers, prexy Ben Marcus, convention chairman A. B. Jeff) Jeffries, Jack Kirsch, Ruben Shor, Wilbur Snaper, and Abe Berenson met last week to conclude plans for the meeting. Problems to be discussed by the drive-in operators include mounting film costs, print shortages, delayed availabilities, and various forms of discrimination practiced against the oboners. The board meeting will precede

practiced against the oboners.
Allied anticipates an attendance
of 1,000 as compared to the 700
who showed up last year.
Charging the film companies
with continuing their harsh rental
demands, an Allied spokesman
stated this week that "in view of
the fact that small exhib". "s can
no longer protect themselves, there

the fact that small exhib'rs can no longer protect themselves, there is more and more like shood that Government control in so me manner or form will be de. Inded." Statement, made by an influential Allied leader, may be a tipoff or the action Allied's board of directors will take when it meets at St. Louis on Feb. 7.

One of the main purposes of the board confab is to discuss the report of Allied's Emergency Defense Committee, a unit that was set up to combat the rental demands as well as other trade practices of the distributors. High on the Committee's potential moves is to push for the introduction in Congress of the bill proposed by board chairman Abram F. Myers. Measure calls for Government control of the industry under the direction of the Federal Trade Commission.

The Allied spokesman termed current distributor demands as

Commission.

The Allied spokesman termed current distributor demands as "hysterical." With each new demand, he said, "arbitration is becoming less useful and more remote as far as Allied is concerned. Arbitration in today's market that doesn't concern itself with film rentals would be innocuous."

with film rentals would be innocuous."

The Allied leader said that admissions in the smaller theatres "are falling off constantly and distribution's failure to recognize it can be disastrous."

Discussing the proposed roundable discussion between exhibs and distribs which has been side-tracked to give arbitration priority, the Alliedite said that "unless the roundtable talks are held soon, it may be too lale."

"The smalltown exhibitors." he said, "don't know which way to turn for help. The extended playing time that the distributors are forcing is ridiculous, especially since the so-called specials are not performing."

Inside Stuff—Pictures

Ohio's State Division of Audio-Visual Education and its slide and film library which has been almost totally dependent on film censorship fees for its existence, is going before the General Assembly a pauper, asking for an emergency appropriation to keep it going until July 1. After that, it no longer wishes to be dependent upon film censorship for its funds, because in the last few years as the courts kept whittling at the censors' activities and the funds were neither reliably forthcoming nor as large as a few years ago. Dr. Clyde K. Miller, head of the division, is asking for a straight appropriation of \$298.244 for 1955-56 and \$286.574 for 1956-57, which will take his agency away from being dependent on currently non-existent censorship fees.

Ava Gardner recently got ungallant treatment from an apparently very temperamental bunch of West German reporters who accused her of being temperamental although she was flying from one European capital to another (for "Barefoot Contessa") and getting very little sleep or nourishment. Visiting hospitals and granting interviews, some of the latter probably were a bit on the cold rehash side. One eager Berlin press photog insisted upon shooting Miss Gardner and an escort in a coffee expresso shop and then tried to sell the negative to United Artists for \$250. Otherwise it would find its way to a sexy German tabloid. When this incident was made known to the photog's regular publisher, the shakedown artist got the sack.

Bennie Berger, North Central Allied president who operates the legitimate Lyceum in Minneapolis as well as a film theatre circuit, warns that continued curtailed Hollywood film production may force small town and subsequent run theatres into the same sort of part time operation that the shortage of touring companies necessitates for legit houses like his in Minneapolis. Instead of being able to keep their doors open steadily, as hitherto, these exhibitors may have to resign themselves to darkened theatres part of the time and lighting up the houses just when boxoffice pictures are available.

During the past six years, Crawley Films of Ottawa has collected 55 awards for its film productions, 16 of them in 1954. The awards were made to 34 different productions. Of the 55 awards, 25 came from Canada, 18 from the United States, the others from Scotland, Italy, Belgium, Austria and France.

New candidate for Academy consideration in the feature documentary class is "Naked Sea," a 80-minute tale of tuna clippers, which opened last week in this area. Indie producer Allen Minor shot the film in the Galapagos Islands off the coast of Ecuador, and the Cocos Islands off Costa Rica. His first footage was lost in a shipwreck but his second venture was successful.

#### DANNY KAYE DENVER KUDOS STAFF WRITERS RISE

Award to Be Made at \$100-a-Plate Bevhills Banquet

Hollywood, Jan. 18 Hollywood, Jan. 18.
Danny Kaye has been selected for the "Humanitarianism of the Year Award for 1954" by Noah A. Atler, prexy of the Denver Hospital and Sanitorium. Award, which institution has made for the past six years, will be presented by Mrs. Eleanor Roosevelt, one of the past winners, at a \$100-a-plate Humanitarian Dinner March 20 at the Beverly Hills Hotel.

Kudos went to thesp for his activ-

Kudos went to thesp for his activ-Kudos went to thesp for his activity as ambassador-at-large for the UN International Children's Fund. Winners in past also have included Dore Schary, George Jessel, Paul G. Hoffman and Drew Pearson.

#### EXTRA PAY FOR ACTORS JAMS COLLIER YOUNG

Hollywood, Jan. 18.

Because it sold a 1950 motion picture to television without arranging for additional payments to actors, Filmmakers, Inc., owned by Collier Young and Ida Lupino, has been served a 864 by police of Collier Young and Ida Lupino, has been served a 60-day notice of contract cancellation by the Screen Actors Guild. Picture involved was originally screened as "Never Fear," starring Keefe Braselle, and later released to tv as "The Young Lovers."

According to John L. Dales, SGC's religional executions consistent was a starting lease the contractions of the contraction of the contractions of the contraction of

According to John L. Dales, SAG's national executive secretary, no Guild member may work for Filmakers until it makes satisfactory arrangements and a new con-tract is signed. Meanwhile, Young announced that "negotiations are in progress toward an amicable solution."

solution."

At the same time, Irving II. Levin, president of Filmakers Releasing Organization and a majority stockholder in that company and Filmakers Productions, Inc., said these firms are not connected with Filmakers, Inc., which is owned solely by Young and Miss Lupino. He added that Young and Miss Lupino are minor stockholders in FRO and FPI.

#### Finnish Nudity Question

ing time that the distributors are forcing is ridiculous, especially since the so-called specials are not performing."

Kleerup Heads Local 666
Chicago, Jan. 8.
Bertel J. Kleerup was named prez of the International Photographers of the Motion Pictures Industries, Local 666 of the IATSE, at the organization's recent biennial election heid here. Elected veepees were Floyd Traynham, Charies Geis and Robert Sable.

### FROM ALL-TIME LOW

Hollywood, Jan. 18.

Slight upsurge of contract writer Slight upsurge of contract writer figure at the major film studios is reported following a survey, with number at 31 today, as compared to the all-time low of 25 last August. Scribbler employment at the majors appears to have stabilized following several years of fluctuation, with the total number of writers at the majors today 107, while it was 108 last fall and 109 a year ago. a year ago.

a year ago.

In the lush years of pix production there were more than 200 writers working regularly at the majors, but with the trend toward fewer and better pix, the figure has gone down steadlly, until it's apparently stabilized at just over 100.

Only stuido which has any Only study which has any sub-able number of contract writers is still Metro, which has 17. Next in line is Universal, with five, and Columbia, 20th-Fox and Warner Bros., with three each.

Universal which led all other lots in number of writers employed, with 28 tolling there last fall, is still the leader, but rarely edging out Metro with 24 scribblers as against 23 at the Culver City lot.

Columbia is still third, with 20 writers, repping a drop of four from last fall, while 20th Fox follows with 19, an uppance of eight, illustrating a good deal of pre-production activity at Westwood

Warners is also up, with 15 writers, compared to 10 last fall, while Republic has seven and Paramount eight. RKO has one,

#### Bette Davis Makes Peace. To Report for 'Raleigh'

Hollywood, Jan. 18.

Bette Davis and 20th-Fox settled heir differences over the Queen their differences over the Queen Elizabeth role in "Sir Walter Ra-leigh." After a long distance phone confab with Darryl F. Zan-

week for costume fittings.
Shooting starts Feb. 14 with
Henry Koster directing and Richard Todd, Joan Colling and Jay
Robinson in the cast.

#### Al Durvea Withdraws

Al Duryea Withdraws
Albert A. Duryea has resigned
as v.p. in charge of N. Y. operations for Pathe Laboratories, effective at the end of this week.
He joined the company as chief
engineer in 1942 and was given
v.p. chevrons in 1953.

James L. Wolcott, Pathe's exec
v.p., disclosed yesterday (Tues.)
that he'll absorb Duryea's duties.

"Suspenseful, exciting!"...x.Daily News

"Good fast action!" -Hollywood Reporter

"Extremely tauti"...x.Times



N. Y. JOURNAL AMERICAN

"Robinson has never been more

ferocious and ruthless!"

"Sizzling suspense!" -Showmen's Trade Review

"Absorbing, suspenseful, grim!" "Suspenseful...hard-hitting! "Mounting suspense!" -It. P. Herald "Grim and violent!" Harison's Reports "Gripping thriller!" — Daily Micor "Fresh and convincing!" "Expertly fashioned!"

PETER GRAVES-JEAN PARKER The Killers Die

The Day

A LEONARD GOLDSTEIN PRODUCTION HUGO FREGONESE

Original Story and Screenplay by SYDNEY BOEHM · Produced by ROBERT GOLDSTEIN

### **Briefs From the Lots**

Hollywood, Jan. 18.

Jody McCrea, young heavy in Allied Artists' "Wiehita." will be killed in a gun duel with his father, Joel McCrea, star of the bicture ... Anita Ekberg plays a Chinese refugee mother in Bajac's "Blood Alley." with William A. Wellman directing ... Dick York William A. Wellman directing ... Dick York will team with Aldo Ray in Columbia's "The Gentle Wolfhound." to be filmed in Japan ... Sidney Salkow will direct "Neon Rainbow." to be produced by William F. Broidy for Allied Artists ... National Legion of Decency handed a "B" ratin" to United Artists "Jesse James' Women" because of "low moral tone and suggestive situations ... Virginia Leith's player contract renewed by 20th-Fox ... Universal assigned Jesse Hibbs to direct the remake of "The Spollers." co-starring Anne Baxter, Jeff Chandler and Rory Calhoun.

Gloria Talbot will play Jane

PICTURES

Gloria Talbot will play Jane Wyman's daughter in U's "All That Heaven Allows," replacing Colleen Miller who is getting married this month to Ted Briskin . National Legion of Decency slapped a "C" rating on the Percent Stapped a "C" rating on the Percent Stapped a "C" Miller who is getting married this month to Ted Eriskin . . . National Legion of Decency slapped a "C" rating on the French film, "Lovers," happy Lovers," because of its "serious offense to standards of morality" . . Allied Artists signed Frank Lovejoy for the role turned down by Brodwick Crawford in 'Dark Venture" . . Dennis Hopper signed a term contract at Warners, starting with a role in "Rebei Without Cause" . . Henry King left for Hong Kong to make arrangements for filming 20th-Fox's "A Many Spiendored Thing," costarring William Holden and Jennifer Jones . . Warwick's third 1955 production for Columbia release will be "Zarak Khan," to filmed in Burma and India. Metro assigned Henry Berman to produce "Protection for a Tough Racket," based on a mag story by Cordelia Baird Gross . Robert

be filmed in Burma and India.

Metro assigned Henry Berman to produce "Protection for a Tough Racket," based on a mag story by Cordelia Baird Gross... Robert Z. Leonard emerged from retirement to direct Metro's "The King's Thief," replacing Hugo Fregonese who is ill ... Ray Milland will direct and star in "The Gunman," starting March 21 at Republic... Edmund Beloin readying "Bright Waters," a stage musical, for summer production... Albert J. Cohen draws production reins on "Motel" at U... Republic signed Richard Carlson to co-star with Anna Maria Alberghetti and Virginia Grey in "San Antonio de Bexar," with Frank Lloyd directing... First production by Herman Hoffman under his new Metro contract will be "The Bar Sinister," based on the old Richard Harding Davis yarn... Paul L. Peil and Igo Kantor formed an indie production unit with "Big Bend" slated as the first pleture.

Charles G. Clarke signed a new cameraman contract at 20th-Fox, with "A Many Splendored Thing" as his next chore... Ann Carroll joined the "Man From Texas" cast at Republic... Columbia signed Kathleen Mulqueen for a role in "Jail Bait"... Charles Drake drew a featured lead in "All That Heaven Allows" at UI, with Douglas Sirk directing and Ross Hunter as producer... Illal Wallis signed Alex North to compose the score for "The Ross Tattoo"... Met Welles snagged a role in "Soldier for Fortune" at 20th-Fox... Metro handed Wilfred Hyde White a part in "Quentin Durward"... Harry McNaughton will be featured in Paramount's "Vagabond King"... Clifford Odets checked in at Columbia to polish the script of "Joseph and His Brethren," starring

Paramount's "Vagabond King"... Clifford Odets checked in at Co-lumbia to polish the script of "Jo-seph and His Brethren," starring Rita Hayworth with Otto Premin-ger directing for producer Jerry

seph and His Brethren, starring Rita Hayworth with Otto Preminger directing for producer Jerry Wald.

Virginia Grey signed for one of the top roles in U's "All That Heaven Allows". Barbara and Maurice Conn were signed by Marty Melcher to screenplay "Nothing But a Woman," starring Dorris Day. Bob Hopkins drew a part in "Bring Your Smile Along" at Columbia . William F. Broidy will use the facilities of El Rancho Vegas Hotel during the filming of "Neon Rainbow" for Allied Artists. . Richard Gaires drew a spot in Metro's "Love Me or Leave Me." . Sal Mineo makes his second screen appearance as a jue in "The Private War of Maior Benson" at U . . Dan O'Herlihy plays a featured lead in 20th-Fox's "Sir Walter Raieligh" . Lawrence Weingarten draws producer reins on "The Tender Trap" at Metro. Next starrer for Leslie Caron at Metro will be "Gaby," with Edwin H. Knopf producing Lauren Bacall to San Francisco to play femme lead in Batjac's "Blood Alley." Roger Corman optioned "High Steel," authored by Amos T. Mann, for indie production Joan Weldon, of Metro's "Deep in the tire flux traction of the entire industry." At the recogning ceremonies salurday afternoon and evening, John Ericson, who appears in Metro's "Bad Day at Black Rock." the initial attraction of the new form the stage by Reade. Local civic officials, including Mayor Frederick Stang, participated in a parade from the Gov. Clinton Hotel to the theatre, and also was introduced to the theatre, and also was introduced to the theatre audience, from the stage by Reade.

Mayor Frederick Stang, participated in the vents. At the treasmont have the facilities of El Rouse in the salurday afternoon and evening, John Ericson, who appears in Metro's "Bad Day at Black Rock." the initial attraction of the new form the stage by Reade.

Local civic officials, including Mayor Frederick Stang, participated in a parade from the Gov. Clinton Hotel to the theatre, and also was introduced to the theatre, and also was introduced to the theatre, and also was introduced to the theatre,

Century Ended" at 20th-Fox.
Forrest Tucker will co-star with
Frank Lovejoy in Allied Artists'
"Dark Venture". Richard
Gaines joined the "Love Me Or
Leave Me" cast at Metro... Next
of the Bowery Boys scries at Allied Artists will be "Spy Catchers." starring Leo Gorcey and
Huntz Hall... Warners handed
David Weisbart a new contract to
mark the start of his fifth year as
a producer and his 19th with the
studio... Cinema Research Corp.
is doubling its present space and

#### Lawyer Delaney

Continued from page

pear in "Pink Tights." Sheree North is set to replace her. Delaney said Miss Monroe had been swamped with offers from producers, but insisted that the star had no immedaite plans to appear in anything. Se is also in no hurry to activate her newlyformed Marilyn Monroe Productions of which she is president. Indications are that she will not undertake any projects pending attempts to straighten out her affairs at 20th where, according to Delaney, she isn't eager to leave. Since the press confab two weeks ago, when Miss Monroe announced she was now a "free lance" and had formed her own production outfit, there have been no talks with 20th, Delaney said. He added that the violence of 20th's statements since then was, in his opin-

ments since then was, in his opin-ion, indicative of the fact that studio felt it wasn't on solid ground in its contract claims on the ac-

#### Walter Reade

Continued from page 5 =

cess in the future, and getting this theatre off to a good start is, of course, not only vital for us but. I feel, for the entire industry."

At the reopening ceremonies Saturday afternoon and evening, John Ericson, who appears in Metro's "Bad Day at Black Rock," the initial attraction of the new Community, participated in a parade from the Gov. Clinton Hotel to the theatre, and also was introduced to the theatre audience, from the stage by Reade.

Local civic officials, including Mayor Frederick Stang, participated in the events. At the theatre, Mayor Stang read a proclamation to the audience proclaiming Jan. 15 to Feb. 15 as "Go-to-the-Movies" month in Kingston.

Metro participated in the proceedings as part of its saiute to the nation's theatres.

#### United Artists' Theatres Draws Loss Tax Veto; U.S. Demands \$562.293

United Artists Theatre Circuit Inc., the government claims, owes the Treasury \$562,293 in back taxes (exclusive of interest) for the years 1946 and 1947.

Deficiency is the result of a pro-posed disallowance to UATC of a loss deduction claimed on the sale of certain of its properties in 1946. UATC is currently conferring on

During 1946 and 1947, the years in question, UATC paid taxes amounting to \$183,717 and \$463,784

#### SWITCH ON CAMPAIGN FOR 'WHITE CHRISTMAS'

Although the picture has shaped as the biggest of the company's releases for over the past year, Paramount is doing a complete switch on the ad campaign for "White Christmas."

Type faces are being changed in Type faces are being cnanged in ad copy and such lines as "You'll Be Dreaming of 'White Christmas'" are being eliminated. Par feels the old campaign has grown untimely and wants to get away from the holiday season theme.

#### **IFE Distributing**

= Continued from page 5

well at "tilted" admissions. It'll well at "tilted" admissions. It'll open up in 23 spots by February and is skedded for another 39 bookings during Easter. Jacon estimated that around 5.000,000 people are actually interested in this type of film, but that many more would see it when it becomes available in their areas.

available in their areas.

Current plan is to play off the pic leading up to circuit dates. In a year and a half, IFE may bring it into the very small towns on a one or two-night stand basis and in cooperation with a local impresario. "We'll handle it like a concert," Jacon explained. He estimated that "Aida" may eventually rack up a b.o. gross of anywhere between \$4,000,000 and \$5,000,000.

rack up a b.o. gross of anywhere between \$4,000,000 and \$5,000,000.

Thanks to the popularity of Gina Lollobrigida and the IFE publicity job done on the Italian star, "Bread, Love and Dreams"—in subtitled version — may end up with as many as 3,000 dates, Jacon thought, terming this "extraordinary." Film goes into the RKO Albee, Brooklyn, N.Y. today and is due on the RKO circuit in March. Special prints on it had to be made for widescreen presentation. The next Lollobrigida release from IFE will be "The Wayward Wife." dubbed into English. It'll likely kick off around Easter. IFE, which has nine pix in release till next August, expects to have four tinters after that, most of them dubbed.

The one exception already set is

The one exception already set is "Maddalena," a tinter starring Marta Toren. It may be released with titles. A test of it is due in the spring, Jacon said the 1955 IFE Releasing sked may well go beyond 13 films. As he has done before, he invited U.S. indie distrible and others making or backtribs and others making or back-ing quality product to avail them-selves of IFE Releasing distribu-tion facilities. Specifically, he in-cluded Italo-American coproduc-

#### Litigation

Continued from page 3 =

try than I have since when so much of it has been spent in the destruc-tive court battles of the last few years," Wolf stated.

Louis J. Goffman, Philadelphia attorney, was installed as chief barker, succeeding Norman Silverbarker, succeeding Norman Silverman, Republic branch head. Goffman's crew for 1955 includes Maxwell Gillis, Aliled Artists branch manager, 1st assistant; Harry Romain, electric company head, 2d assistant; George T. Beattle, Goldman Theatres exec, dough guy and Myer Lewis, National Theatre Supply, property master. Elected to the board of directors were Roger W. Clipp, head of the WFIL stations; Sylvan Cohen, attorney; Michael Feit, Jack Greenberg and Leo Posel, exhibitors, and Lester Wurtele, Columbia branch manager.

manager.

### **UA Theatres Stock Issue**

Magna Theatre Corp. in which, if all warrants and options are exercised, UATC and United California Theatres have a 34.7% stock interest (763,300 shares), was fornia Theatres have a 34.7% stock interest (763,300 shares), was formed in 1952 to develop the Todd-AO widescreen process in which "Oklahoma" has just been completed at a cost of \$6,000,000. The development of the process was undertaken by the American Optical Co. which, with Magna, formed Todd-AO for the purpose of selling projection equipment to theatres. Todd-AO's "A" stock is owned 50% by Magna and 50% by American Optical. The "B" stock, with 1,000 shares outstanding, is owned 62½% by Magna and 37½% by American Optical. Under Magna's deal with Rodg-

owned 62½% by Magna and 37½% by American Optical.

Under Magna's deal with Rodgers & Hammerstein for "Oklahoma," Magna has the distribution rights to the film for 10 years plus an option for an extra three years. Magna gets 60% of the net after distribution, advertising and other expenses, with 40% going to R & H. At the end of the 10 years, Magna continues to receive 20% of the net. However, its share of the profits was reduced at the time of the \$6,000,000 debenture issue for Magna to 35% and 11.37% respectively due to the issuance of participation certificates in such profits to debenture holders.

As for Todd-AO, it will get a

As for Todd-AO, it will get a royalty of 5c per person seeing "Oklahoma" in the U.S. and Canada. Abroad, it runs to about 3½% of the gross admissions. There'll be similar royalties on additional productions such as the ditional productions, such as the ones to be made by Mike Todd's company. 'Oklahoma'

Last year, Magna entered into an agreement with R & H providing that none of their properties would be produced as films until five years following the release of "Oklahoma" "without offering "Oklahoma" "without offering Magna the right to finance and distribute such motion pictures on substantially the same basis as 'Oklahoma'," the prospectus states. Magna also has first refusal right Magna also has first refusal right to meet any offer from a third party to buy one of the R& H prop-erties for the screen. This under-standing is currently being re-duced to contract form.

Back in 1953, UATC, headed up by Joseph M. Schenck and George Skouras, invested \$1,050,000 in Magna, purchasing 1,000,000 of the company's common stock (one-half of the shares issue) at its par value of 5c per share, and 10,000 shares of \$20 par value preferred stock of 5c per share, and 10,000 shares of \$20 par value preferred stock (one-fifth of the issued shares) at \$100 per share. Later in '53, UATC and the other half interest in Magna each sold 100,000 shares of Magna common to Rodgers and 100,000 to Hammerstein at par value. As part of this deal, UATC sold 1,000 shares of preferred stock on the Dedgers and Hammerstein. each to Rodgers and Hammerstein. The other half interest sold 20% of its preferred stock holdings to R & H.

R&H.
Under the terms of the sale,
R&H have the right until Feb. 15,
1955, to call on UATC to repurchase 1,920 shares of preferred
stock at \$90 a share. Later, UATC
acquired another 650 shares of the preferred stock for \$50,000.

In 1954, United California Theatres acquired 50,000 shares of newly authorized Magna stock at 50c. per share in connection with a \$1,000,000 short-term loan made indirectly to Magna. That loan has been repaid. Still later last year, Magna issued \$6,000,000 of debentures accompanied by warrants exercisable after June 16,955, for the purchase of 73.3 shares of common at \$1.50 per share for each \$1,000 debenture purchased. This led to the increase of the authorized and outstanding stock from 2,050,000 to 2,200,000 to provide stock for underwriting and other related purposes.

Part of this transaction, 39,800 In 1954, United California The

other related purposes.

Part of this transaction, 39,800 shares of newly authorized Magna stock were issued to UATC which in turn deposited them to be held subject to outstanding warrants. UTAC paid 5c. per share for the stock. Any proceeds received by UATC in excess of this sum upon exercise of the warrants is returnable to Magna.

In December of 1954, UATC contracted to sell 14,000 shares from its Magna common at 5c. a share.

due in instalments ranging up to May 1, 1956.

Magna Theatre Corp. in which, if all warrants and options are go beyond \$4.000,000. Magna repayment of the advance is subordinated to the repayment of any sums taken down under a standby credit from a bank of \$1.000,000. Of this, \$500,000 has already been used, and the rest is to be called for soon, the prospectus states.

Of the 839,000 shares of Magna Of the 839,000 shares of Magna common currently owned by UATC. 199,800 have been deposited subject to outstanding warrants: Also, 14,000 shares have been placed in escrow subject to an option exercisable by one of the debenture holders of Magna up to June 16, 1964, to purchase this stock block at 5c. per share.

As for the 199,800 shares, this As for the 199,800 shares, this

As for the 199,800 snares, this stock is subject to purchase by others under warrants expiring June 16, 1964 at \$1.50 per share, Of the 199,800 shares of Magna common, 39,800 shares were subscribed for by UATC during 1954 at 50 ner chare. at 5c per share.

at 5c per share.

According to the UATC report, Todd-AO is currently negotiating with other producers to use the system "and has placed orders to substantially double the equipment in its possession available for the production of pictures in Todd-AO, UATC has placed orders for projection equipment for six of its most important showcases to enable these theatres to show pix made in the Todd-AO process. "Oklahoma" will bow at the Rivoli Theatre, N.Y. in the late spring.

#### Russo Film

= Continued from page 3 ==

pie, the increased cultural requirements of the spectators, and, last, the part played by our Soviet cul-ture in the camp of peace and de-

Cites Russo Winners at Fetes

Gerasimov spoke of "the success of Soviet films at international festivals" as a reminder of the need of more pictures for the world market.

Several speakers emphasized the propaganda angle, one reminding bluntly:

bluntly:

"Soviet films are now confronted with the solution of big and important tasks. These tasks have been set out in the greetings from the Central Committee of the Communist Party of the Soviet Union. The creative ideas of script writers, the appearance of new films on the screen, films interesting by their content of ideas, variety and skill, shows that film workers, in collaboration with writers, are ready to do their duty to the Communist Party and the Soviet People, the builders of Communism."

It was complained that writers

Communism."

It was complained that writers "fail to master the specific features of film makers" and "show no particular interest to master them."

An increase in writer-producers (similar to what is happening in Hollywood) was recommended at the Writers Congress. There was also a plug for serials to tell major stories too long for single features.

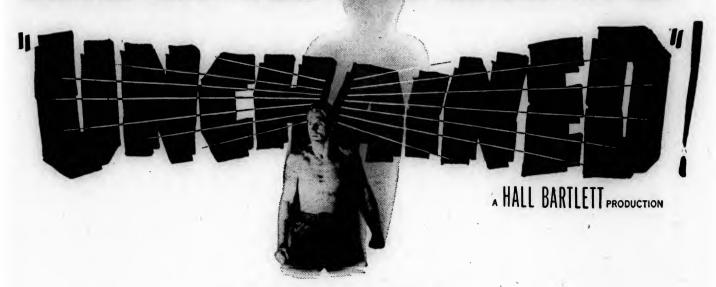
#### 13 Radio Shows

= Continued from page 4 =

title, "Long John Silver, Ahoy!"
It will be utilized as a give-away
subject for television promotion.
Kaufman also is shipping a sixminute teaser-trailer on the scenesbehind-the-scenes to the distributor, for use in advance bally, suplementing the regular trailers. plementing the regular trailers.

Kaufman has set Mitchell Ham-Kaufman has set MIUCIEII INCIDENTIAL INCID

### RNER BROS'. TRADE SHOWS JANUARY 26! SEE



As daring and different a drama of a man of violence as has ever gripped a motion picture audience! Among the year's big entertainment surprises surely this one will be the hardest-hitting!

THE REAL-LIFE STORY THAT CAUSED A SENSATION IN READER'S DIGEST

### **Love Those Round Figures**

writer let more common and gross over a million. This was a simple figure and not too far above the \$780,000. The writer beamed, and soon left.

#### Collabs on Rumor, Too

Collabs on Rumor, Too
In an effort to Impress his collaborator, the writer Informed his
collaborator that he had just come
from Mr. Kare's office and had
been told that the picture was going to do well over a million. The
collaborator enthusiastically remarked that a million and a half
dollar gross on a picture like "One
Horrible Night" was a helluva return.

That evening at dinner the Inat evening at dinner the collaborator mentioned the subject to his agent, and confided that the actual figure was one million seven fifty. The agent whistled his astonishment, but also his pleasure, because it so happened that he was the representative for one of the representative for one of the co-stars, Blade Sabre.

Seeing Mr. Sabre at a table at the other side of the restaurant, the agent excused himself, went over to Blade Sabre, and whispered over to Blade Sabre, and whispered to him that he had just heard that his picture was going to gross two million dollars. Mr. Sabre, defigited, promised he would not break the confidence, which he really didn't, except to tell a director friend of his that he had just heard that his last picture would do somewhere between two and two and a half million dollars. The director was delighted to

and two and a half million dollars.
The director was delighted to hear it because the picture, "One Horrible Night," had been directed by his friend Willie. He felt he was only being loyal by calling Willie and telling him he had just. heard that Willie's picture was going to do over two and a half million dollars.

#### Willie Gets Sore

Willie commented rather smugly Willie commented rather smugly that if they had given the picture the right eampaign the film could have done well over three. But then he added, "Now that the picture's getting hot, they may spend a little more money on it and maybe they'll get somewhere." The following morning Willie, talking to his agent and explaining why he should get more money on his next assignment, pointed out that Mr. snould get more money on his next assignment, pointed out that Mr. Kare had already told everybody the picture was going to gross somewhere between three and three and a half million.

three and a half million.

Two hours later Willie's agent was explaining why Willie was entitled to more money, and listening to him was Mr. Bear, in charge of another studio. Later in the day Mr. Bear, in speaking to Mr. Kare, congratulated him because he had heard that 'One Hortble Night' was going to do four cause he had heard that "One Hor-rible Night" was going to do four million dollars. Mr. Kare coughed —then casually said that of course he was very happy about it and that New York had informed him that the picture, if it stayed hot, could probably get up to four and a half million.

a half million.

The following day both Hollywood trade dailies carried a story to the effect that it looked as though the anticipated gross of "One Horrible Night" would probably reach five million dollars.

In a short time this figure was the talk of the town, and one day a telephone call came from the owner of the theatre in Fall River Junction, Idaho, saying that he knew from the start this pieture was going to be hot and that he himself wouldn't be surprised if it went to five and a half million.

Later that day Mr. Kare was in a story conference arguing with a writer, a producer and a director and was explaining to them why he felt their present assignment was a good picture. The three gentlemen did not share Mr. Kare's enthusiasm and felt that the new effort presented a lot of hard work, but no boxoffice potential. Mr. Kare, hard-pressed, then said, "That's what they all told me about "One Horrible Night"—but have you guys any idea what this picture's going to gross?— I just heard from New York that this picture will do six and a half million dollars."

The trieff the

ticipated gross. However, he felt, sisting that he should not take on too, that he was committing no breach of honesty by adding a few dollars on in order to make the writer feel more comfortable. He said that the picture would gross over a million. This was a simple figure and not too far above the a half million to seven. a half million to seven.

The next day the producer's wife told her manicurist—and the manicurist told her next client, who was the wife of a trade paper publisher—and that is how "One Horrible Night" finally grossed seven million dollars.

Two weeks later Mr. Kare sat In his office, looked at the final estimated figure of \$780,000 which had just come in from New York, and was convinced somebody was playing with the books.

#### State Makes

Continued from page 3 = of the Motion Picture Assn. of

America

America.

Hush-hush nature of the situation is reflected in the fact that some top-echelon film exces in N. Y. over the past week professed no knowledge of State's bid. They simply didn't know about it, they said. Eric A. Johnston, MPAA president, contacted by telephone at his D. C. quarters, said he preferred not to comment.

Chances are the matter will not

ferred not to comment.

Chances are the matter will not be brought out in the open, for consideration by the organized film industry, for some time. Johnston leaves this upcoming weekend for the Middle East in his capacity as President Eisenhower's special envoy assigned to smooth relations between Israel and the Arab States. This could mean a protracted stay out of the U. S.

The films to Puscia citation will

The films-to-Russia situation will be placed on the agenda of the next meeting of the MPAA board. But this conclave must await Johnston's

Despite State's official position, the film industry is under no com-pulsion to peddle its product be-hind the iron curtain. Nor have nind the iron curtain, Nor have any commitments been made. Some film company execs are fear-ful that a deal with Russia might have much-to-be-avoided political repercussions in the U. S. and at various global points.

Dulles and Bohlen obviously are of the opinion that the American films would serve plenty upbeat propaganda purposes.

propaganda purposes.

While Russia itself hasn't made any bids for Hollywood pictures, N. Y. sources this week related that many other iron curtain countries have sounded out Americans concerning the possibility of obtaining product.

Feelers were put out by Eastern German, the Soviet zone of Austria, Poland, Czechoslovakia and others, it's said. In all cases the answer has been no deal. Reps of these nations approached either Motion Picture Assn. of America officials or the European offices of Yank distributors. officials or the Eur Yank distributors.

Yank distributors.

Some execs see two-pronged motivation behind the pitch for Hollywood pix. The satellites are anxious to build up trade with the West, It's pointed out, and, further, exhibitors are the same all over—they simply need product to draw the customers.

#### **Scent Politics**

Continued from page 3 = film industry which is anxious to

film industry which is anxious to crack foreign markets.
Gloria, one of the top west German distribs, recently announced it would collaborate with DEFA in the first east-west film production, Thomas Mann's "Buddenbrooks."
Mann has assigned the exclusive rights to his book to DEFA with the understanding that there would be a coproduction. When it ran into opposition in Bonn, Gloria withdrew from the project. However, DEFA has now announced it will make the film with Swedish interests. interests.

The new DEFA exchange agreeyou guys any idea what this picture's going to gross?- I just heard from New York that this picture will do six and a half million dollars."

The three fellows left, eager and inspired.

That night the producer's wife was arguing with her husband, in-

#### Ban "Tuesday' for Its Wholesale Slaughter

VARIETY

Memphis, Jan. 18.

Lloyd Binford, censor czar here, celebrated his recent re-appoint-ment by banning UA's "Black Tuesday" starring Edward G. Rob-

VARIETY "This picture was one of the worst Robinson-ever made. He (Robinson) kills about 15 people including women. It's a raw, filthy thing. He is cruel and beats up people and finally dies a horrible death." 88-year-old censor

th."
Tuesday" was immediately gobbled up by Sunset Drive-In, Wes Memphis, Ark., haven for all Bin fordized plcs.

#### N. Y. Film Circles

- Continued from page 7 :

ranges from 30% to 35%. It's understood WB is charging Edward Small 27% for the handling of "N. Y. Confidential." Whether "N. Y. Confidential." Whether WB's experience with the distribution of exploitation pix or the smaller cut was the determining factor in snaring "Confidential" and Hall Bartlett's "Unchained" could not be ascertained. How-

factor in snaring "Confidential" and Hall Bartlett's "Unchained" could not be ascertained. However, there have been reports of beefs among other company toppers that WB's deals are making it tough for the other distribs. With Metro now tending toward occasional participation deals or accepting an outside picture for distribution, there's not a major company left which does not induge in either or both of these arrangements. Already set by M-G is "Svengall," a picture made in England with Hildegarde Neff in the cast; "Heartbreak Ridge," a film produced in France and Korea which Loew's International acquired for western hemisphere distribution; David O. Selznick's "War and Peace," which Metro will partially finance and release, and a Resilu production with Lucille Ball and Desi Arnaz.

#### \$15,000,000 Hike

= Continued from page 7 :

The motion picture service would be earmarked for \$4,484,000, con-trasted with \$3.087,000 allocated

trasted with \$3,087,000 allocated for the present fiscal year.

2. FCC would receive \$6,700,000 compared with the \$6,544,000 it got for the current year.

3. Anti-Trust Division of the Justice Department would get \$3,100,000, same as now.

4. Department of Agriculture, whose Office of Information always handles a large broadcast and motion picture program, would ways nancies a large broadcast am motion picture program, would allocate \$246,771 for the prepara-tion and distribution of agricul-tural information by radio, tele-vision, exhibits and motion pic-tures, the same as this year.

tures, the same as this year.
5. Under estimated receipts by sources, the budget figures it will get \$3,000,000 next year from the license levies on bowling alleys and billied to be a proper to the same as this year. billiard parlors, same as at pres-ent; and \$15,000,000 from coln coln operated amusement and gambling devices. Uncle Sam expects to take an additional \$11,000,000 from gambling taxes, including the occupational stamp tax paid by profes-

sional gamblers.

6. Via the manufacturers' excises, the Treasury estimates it will receive \$177,000,000 from the sale of radio and tv sets, phonographs, records and musical instruments, \$6,000,000 more than and \$17,000,000 over

The President's lengthy budget message bears down hard on the necessity of beefing up the U.S. Information Agency, with its "Volce" and film program.

#### **Guy Bolton**

Continued from page 1

sented Rolton-Maurette arately, negotiations still pend for Bolton's services as a writer in adapting the play for the screen.

adapting the play for the screen. Closing of the main and secondary deals means that Guy Bolton has been a big money writer for some 40 years and so remains.

Warners had shown interest in "Anastasia" when it was produced in London by Sir Laurence Olivier and offered \$60,000 but backed away when the alleged daughter of Czar Nicholas II, who lives in Berlin, threatened litigation (since settled by quit-claim.)

#### Yankees Weigh

been in Italy prior to Jan. 1 aren't affected and importation of such prints will be allowed.

prints will be allowed.

Execs of the companies in N. Y.
feel strongly that the Italo move
is a violation of the spirit, if not
the letter, of an agreement reached
between MPEA and an Italo delegation led by ANICA's Eitel Monaco which visited the U. S. last
October. At that time the Italian. October. At that time the Italians requested — and the Americans agreed — that more U. S. color printing be done in the Italian labs, It was arranged to ship a test reel to Italy.

to Italy.

Two weeks ago that reel was returned from Italy and was judged unsatisfactory by its sender (Warner Bros.) and by the MPEA. The print was in Ferraniacolor, struck from an Eastman color negative. The two processes are said to be incompatible and this has led to a plan for the importation of Eastman color rawstock into Italy, where the labs are said to be in a position to handle Eastman color. American observers, while sympathetic to the Italian argument that Hollywood's switch to color has left Italo labs with a severe unemployment problem, neverthe-

nas left Italo labs with a severe unemployment problem, nevertheless wonder how the Italo plants propose to handle the volume of American imports. At the same time it's admitted that U. S. technicians tend to be super-sensitive re claims tend to be super-sensitive re the quality of prints and that, pos-sibly, the Warner Bros. sample may have been judged from too severe a point of view. It is this reasoning which encourages another test to be made.

One of the problems arising in connection with the Italian move involves the availability of nega-tives on the CinemaScope pix since negatives would obviously have to be shipped to Rome If the prints are to be made there. Question is are to be made there. Question is how many dupe negatives can be made without a loss of quality, and what the costs involved are.

Furthermore, there is concern that, if the American companies accede to the Italian demands an entirely new pattern may be set, with other countries — such as France and Germany—demanding similar concessions, It's pointed out that practice about does involved. that printing abroad does involve certain economies, such as duties, etc., but that these can be counted on only if the local labs' prices are comparable to those being charged in the U. S. Ferrania color, for one, is very expensive.

#### WB's 'Won't Tell'

Continued from page 7

Arnold Picker and, in a consultative capacity, George Weltner.
Formula, which has been under study for some considerable time, will not be ready for effective application to the current problem in Bolivia where the U. S. distribs

plication to the current problem in Bolivia where the U. S. distribs are currently trying to divvy up 300 licenses, so far without success. An MPEA observer noted that he would be surprised if the companies succeeded in getting any arrangement ready in time for the Japanese licenses which are due in March or April.

In order for any formula to be properly operative, there would have to be unanimous agreement among all the companies. Since some rather basic issues are involved, and there is a limitation to the flexibility of any such mathematical device, considerable doubt is being expressed that MPEA will get much beyond the attempt of devising it.

At the MPEA board meet last week, Johnston expressed his pleasure at the indications that some progress had been made. He

some progress had been made. He stressed the need for the industry to come up with a working for-mula that would serve to circumvent the long squabbles over bulk remittances or block license allo

cations.

It's understood that the draft of a formula presented by the committee was given favorable consideration by many of the companies, partly because it embodied the viewpoints of both the larger and the smaller distribs. Membership of the committee, with Loruship of the committee was presented as the committee of the committee and the smaller distribs. Membership of the committee—with Loew on one and Picker on the other-reflected the desire for equal representation of all points-of-

the list. Specifically, this would safeguard the smaller distribs from a situation where, in view of business done in a certain market, they would find themselves with a

they would find themselves with a diminishing allocation of licenses. Something like this happened in Japan last year.

Formula as a whole is quite complicated in that it is an attempt to correlate such diverse factors as domestic and foreign billings, and averages into a single percentage standard. A complicated deal like this was worked out last year by Picker, acting as an arbitrator in the dispute involving Universal's demand for more licenses in Italy. However, that formula was never applied

One of the problems facing the companies in their attempts to divvy up their foreign take is the perpetually changing relative po-sition of the distribs, with the term "major" no longer carrying the exact same connotation it did some exact same connotation it did some years back. Universal's foreign biz, for instance, has spurted ahead to such an extent that, to treat it as, a non-major, would be foolishness. Yet the formulae used to determine who should get what abroad have not always adequately reflected these changes.

reflected these changes.
Foreign managers generally are agreed that there is a pressing need for a concrete understanding on the basis of which future squabbles over coin and licenses could and would be settled. Yet, despite this awareness, there is a curious rejuctance to press the isdespite this awareness, there is a curious reluctance to press the issue. "It's probably psychological," explained one exec last week. "Nobody really believes we'll ever arrive at a working formula that's acceptable to all."

#### **Code Check**

Continued from page 5 =

U. S. don't bother to apply for a seal. Some British and Italian producers do, feeling that the seal will guarantee them a wider distribution in the commercial houses.

Total of domestic productions from member and non-member companies to receive code approval in 1954 ran to 232 as against 290 in '53, a drop of 58. Thus the total of foreign and domestic features okayed for the seal in 1954—71 and 232, respectively—came to 303.

In the shorts field, the code in 1954 approved a total of 370, which broke down into 198 from Hollywood and 172 in N. Y. The total in 1953 was 415, so here, too, there was a drop of 45. Of the 157 Hollywood shorts, 127 were produced and released but not produced by members, and two were produced and released by non-members. There were 34 serial episodes from members and seven from non-members, giving a total of 41.

The 1954 cutdown in production

bers and seven from non-members, giving a total of 41.

The 1954 cutdown in production activity has had its effects, too, on the Code Administration itself. Meeting of the MPAA board last year decided on a revised form of financing since the old system didn't produce sufficient revenue under the reduced flow of pix up for anyproxy.

for approval.

While total productions approved
new low, member

While total productions approved in 1954 hit a new low, member company activity abroad was the highest in the code's recorded history, with 41 pix obtaining the seal. Last year, member companies registered 32 foreign productions, ln 1952 it was 21 and ln 1951 the total was 31, up nine from 1950. In terms of new features approved, the closest year to 1954 was 1953, with 354. There had been a steady decline in Hollywood output since 1943, when, for the first time since 1943, when, for the first time since 1935, the volume of pix with a seal dipped below the 500 mark. It's stayed there ever since. Ada seal dipped below the 500 mark. It's stayed there ever since. Ad-dition of the 303 pix approved last year brings to 9,376 the total num-ber of features—foreign and do-mestic—approved by the code since

#### **Jackson Heights**

Continued from page 4

Continued from page 4

New ruling 1s based on the fact that the N.Y. State Labor Relations Board dismissed charges made by Local 306 against the theatre claiming an unfair labor practice in entering a contract with a rival union. In addition, the theatre requested the Board for investigation and certification Example is the projected provision which would place a minimum limitation on the ratio between the top and the bottom companies on dispute existed.



### SUPERSCOPE\*

The widely acclaimed Tushinsky-Superscope Variable Anamorphic lens — can now be purchased for the amazingly new low price of:

\$395 PER PAIR

PER
PAIR
immediately

THE SAME LENS. THE SAME FEATURES. THE SAME HIGH QUALITY

All Sales on a Direct Factory to Exhibitor Basis... IMMEDIATE DELIVERY!

Our appreciation to NATIONAL SCREEN SERVICE for relinquishing its exclusive distribution rights. This gesture and world-wide acceptance of the Superscope lens permit this new price.

TWO GREAT FILMS IN SUPERSCOPE JANE RUSSELL

starring film

"UNDERWATER!"

GILBERT ROLAND - RICHARD EGAN and LORI NELSON An RKO Radio Production Harold Hecht's

GARY COOPER-BURT LANCASTER

"VERA CRUZ"

which constant

DENISE DARCEL . CESAR ROMERO

A Hecht-Lancoster Production
For United Artists release

Projection of these great pictures is, in our opinion, best with the Superscope lens—but for the benefit of any exhibitor who has already purchased Cinemascope equipment, Superscope prints are compatible with all anamorphic lenses.

All sales F.O.B. Los Angeles. Enclose \$100 for each pair of SUPERSCOPE lenses ordered—the balance C.O.D. Specify shipping instructions, Railway Express, Air Express or Air Freight.

address...

SUPERSCOPE INC.

780 NORTH GOWER STREET HOLLYWOOD 28, CALIFORNIA

#### **Film Reviews**

Continued from page 6 ;

#### Das Zweite Leben

Das Zweite Leben

Auclair's German gtrl, could have been more vivid, while Bernhard Wicki, usually a top-notch actor, seemingly became a victim of bis material. As the German who returned from a Russlan prison he is about the weakest in this film. A special word of praise goes to Hans-Martin Majewski, creator of the fine musical score. Also worth mentioning is Andre Bac's exceptionally excellent camerasork. Other technical credits are sans flaws. Film, incidentally, has a German and also a French version, both being shown in Berlin.

### Cuidado Con El Amor

(Watch Out for Love)
(WEXICAN; SONGS)
Mexico City, Jan. 11.
Producciones Zacarias production and release. Stars Pedro Infante and Elsa Aguirre: features Oscar Pulido and Eduroto Linio Gonzalez. Directed and Lando Linio Gonzalez. Directed and Raul Marsinez Solares: music, Manuel Feron. At Cines Olimpia and De Isa Americas. Mexico City. Running time, 103 MINS.

Typically Mexican in style, development and presentation, this is the most entertaining Mexican comedy pix of the 1954 season. It's carried largely but easily by Pedro Infante's personality and singing, plus Elsa Aguirre's looks and style (she's a radiant brunette) who is superb with her simplicity in manner and dress. Miguel Zacarias' story and direction puts it over.

Catchy songs, broad comedy and mounting make this plc of wide appeal. There are no puzzles in this. Fun highspot is when Infante inadvertly seeks shelter in Miss Aguirre's bedroom while she's right at the most interesting point in undressing.

in undressing.

Bellylaughs are frequent in this production. Story is singularly unstriking. Again young man leaves home to seek something better, preferably a fortune, in another town. He meets a pretty girl who would mortgage the homestead by wedding a rich elderly man. But the handsome young man (Infantei unearths a treasure on the premises. Pure corn but the way it's done, this clicks nicely. Doug.

### L'Oro Di Napoli (The Gold of Naples) (ITALIAN)

(ITALIAN)

Paramount relate Rome, Jan. 11.

Paramount relate of Ponti-Delantontilis production. Stophia Loren. Eduardo
bellippo. Toto Piero Blancioni. Directed
by Vittorio DeSica. Screenplay. Cesare
2avatimi. DeSica. Screenplay. Cesare
2avatimi. DeSica. Guespee Marotta: from
camera. Carlo Montuori; editor. Eraldo
Da Roma: music. Alessandro (Locgnin).
Previewed in Rome. Running time, 118
MIRS.

Telo
Pasquale Cennamo
le Laincila Careli
Sophia Loren
1 Giscomo Furia
Pado Stoppa
ero B Vittorio DeSica
Piero Bilancioni
Mario Fassante
Silvana Mangano
Erne Crisa Don Saverio Don Carmine Saverio's wife Pizzaiola Her husband Widower Her husband Widower Count Prospero B Gennarino Giovanni

Episodic pic, in five parts, sketching some slices of Neapolitan life, looks like Vittorio DeSica's first citck at the boxofice as a director. His recent thespic efforts will help ettek at the boxoffice as a director. His recent thespic efforts will help this megging turn, and a large alistar cast, plus the well-known Naples locale and color, should make "Gold" pay off strongly. Names will aid foreign runs as well, but abroad pic needs very special handling for the payoff, with many typically Italian nuances sure to be lost. Slotting is only just this side of a straight arty, with some of the going heavy and possibly confusing to general audiences. There's some exploitable footage, however, concerning Silvana Mangano and Sophia Loren.

First episode tells of the rebel-lion of a husband to several years' abusive guesting by an aquaintance. Latter makes Toto's house his own Latter makes Toto's house his own via threat and bluster, and, only gives up winen a sudden heart attack gives Toto the courage to rebel. Second item is a saucy and diverting bit concerning a ring, a buxom pizza vendor (Sophia Loren) forgets at her lover's home. She tells her husband it must have tallen into a pizza, and the chase after recent customers is on, and involves colorful types. When the lover finally shows up with the lover finally shows up with the lover finally shows up with the hought no pizza, goes back to work with a darker outlook on his marriage.

Invariably beats him while bored by the old-timer's phobia. Bit is an acting gem, with both DeSica and the boy (Piero Bilancioni) standout. In next-to-last slot is the pic's dramatic item, "Teresa," which tells of a prostie's marriage of convenience to a rich man. She falls for him, forgets terms of the platonic arrangement, and leaves the house when he spurns her. Facting her grim past life once more, she goes back to husband in fade-out. Silvana Mangano gives her best performance ever in this one, lending a difficult role depth and substance. Final bit, about a joke played by a drugstore counsellor, colorfully played by Eduardo DeFilippo, and his neighbors, on a snobbish nobleman, ends the film with a laugh. with a laugh.

with a laugh.

This production is probably best of a long series shot in Naples and about Neapolitans, thanks to the Marotta-Zavattini script and De-Sica's tight direction, noticeable in getting top performances from non-pros and pros alike. Pace is often uncompromisingly slow, and may appear dull to those unable to catch the dialectic or lingual touches that flavor it. Episodic structure, and its limited space for development, its austere drawback. development, its austere drawback. All production credits, especially Carlo Montuori's lensing, and Alessandro Cicognini's music, are tops.

Pic forms part of a series produced by Ponti-DeLaurentiis for Paramount release and/or option. Some others have been Robert Rossen's "Mambo," "Ulysses" and "La Strada." Hawk.

Casa Ricordi
(FRANCO-ITALIAN)
(Color)

Rome, Jan. 11.

Diana Cinematografica release of a
Documento-I.G.S.—Cormoran-Franco Jondun Film production. Stars Roland Alevandre. Miriam Bru. Andrea Checchi.
Daniele Delorme. Gabriele Feretti. Roline Preslo. Marrice Ronel, Paolo Stoppa.
Marta Toren. Fausto Tozzi. Directed by
Carmine Gallone. Story and screenplay.
Age. Scrpelli. Nowarese. Benvenuti.
Filippo. Gallone: camera Technicolori,
Marco Scarpelli. sets. Music.
Marco Scarpelli. sets. Music.
Rossini. Beilini. Verdi. Puccini, Zandonai.
At Moderno. Rome. Running time. 136
MINS.
Gloacchino Rossini. ... Roland Alexandre.

	Gioacchino Rossini Roland Alexandre
	Luisa Lewis Miriam Bru
	Giuseppina Strepponi Elisa Cegani
	Giulio Ricordi Andrea Checchi
	Maria Daniele Delorme
	Giacomo Puccini Gabriele Ferzetti
	Giuseppe Verdi Fosco Gachetti
	Tito Ricordi Enzo Givampietro
	Giuseppina Strepponi Elisa Cegani Giulio Ricordi Andrea Checcio Maria Daniele Delorme Giscomo Puccini Gabriele Ferzeti Giuseppe Verdi Fosco Gracheti Tito Ricordi Enzo Givampieto Giulia Grisi Nadia Gray
	Domenico Barbaja Roldano Lupi Gaetano Donizetti Marcello Matarolanni Virginia Marchi Micheline Preste Vincenzo Bellini Maurice Ronet Glovanni Ricordti Paolo Stoppa
	Gaetano Donizettl Marcello Matarojanni
	Virginia Marchi Micheline Presle
	Vincenzo Bellini Maurice Ronet
	Glovanni Ricordi Paolo Stoppa
	Isabella Colbran Marta Toren
	Arrigo Bolto Fausto Tozzi
١	Isabella Colbran Marta Toren Arrigo Bolto Fausto Tozzi And the voices of: Mario Del Monaco.

And the voices of: Mario Del Monaco. Tito Gobbi, Gino Mattera, Renata Tebaldi, Italo Tajo, Nelly Corradi, Aldo Ferraguti, Ferdinando Lidonni, Enrico Formichi, Arturo LaPorta. Goulio Neri, Marinella Merl. Glanni Poggl, Giulietta Simoniato, Andreas Monchelli, Ken Neate, Juanita

This elaborately staged all-star co-production in Technicolor has a guaranteed audience among music lovers anywhere, thanks to its expertly sung operatic slices while general audiences, especially in France and Italy, will be lured by the marquee weight and word-mouth. U. S. chances, beyond the longhair set, may be aided by the recent breach made by "Aida" although this pic needs slightly different handling. It's worth a strong try in dubbed version.

Story, more than the usual frame

ferent handling. It's worth a strong try in dubbed version.

Story, more than the usual frame work, concerns the Ricordi family and the history of its musle publishing house. Producers claim the story is close to authentic. But even if not, its coincidental interweaving of famed musical names makes for fine audience interest since giving the story.

Birth of the music royalty idea, and of Ricordi's publishing business, occurs when Giovanni Ricordi discovers a bunch of manuscriots in the cellar of Milan's Scala Theatre, For his future services, free, as house printer, he receives rights to these musical scores, and business grows. His confidence in some young musiclans, such as Rossini, Donizetti, etc., pays off as they become masters of opera.

Film follows the pattern through succeeding separations of the

come masters of opera.
Film follows the pattern through
succeeding generations of the
Ricordi family, while sketching
their relationship to other musicians such as Verdi, Puccini, Beilini, as well as private-life episodes
concerning the musicos. Thus a
triangle story involves Marta Toren
with Rossini (Roland Alexandre)
and Domenico Barbaia (Roldeno
and Domenico Barbaia (Roldeno
and Domenico Barbaia (Roldeno involves colorful types. When the lover finally shows up with the ring, husband notes sadiy that he bought no pizza, goes back to work with a darker outlook on his marriage.

Third fable, acted by DeSica himself, concerns a broke and aging count who tries to satisfy his craving for cards by playing with the doorman's little boy. The kid the doorman's little boy. The kid the flower flower in the flower flo

most of these bits are effective. operatic excerpts from "The Barber of Seville." "Othelio." "Boheme" and many others are beautifully sung and staged. However, some audiences may be disappointed in the choice of several least. ed in the choice of some known arias.

VARIETY

known arias.

Acting is excellent all the way down the long credit list, with Paolo Stoppa drawing an expert Glovanni Ricordi, Miss Toren an appealing Isabelia Colbran, Gabriele Ferzetti at home repeating his role of a previous Puccini biopic, and Marcello Matarolanni, Andrea Chrochi, Michalius Purcit and and Marcello Mataroianni, Andrea Checchi, Micheline Preste and many others all adding able characterizations. Color quality, costume and set design are tasteful and expert, Sound recording is very good.

#### Uli der Knecht (Uli the Servant) (SWISS)

CSWISS)

Bere(ta-Film Zurich, Jan. 11.

Bere(ta-Film Zurich, release of Gloriafilm (Oscar Dueby) production. Directed
by Franz Schnyder. Screenplay, Richard
Schweizer, based on movel by Jeremias
Chewizer, based on movel by Jeremias
Christian Larch. At Scalema: adaptation.
Christian Larch. At Scalema: adaptation.
Rumning time. 114 MINS.
With Hennes Schmidhauser. Liseslotte
Pulver. Heinrich Gretler, Emil Hegetschweiler, Hedda Koppe, Alfred Rasser,
Martianne Mattl. Robert Bichler. Linda
Gelet Ameliese Zere. Bat Huffer.
Stephanie Glaser, Edwin Kohlund.

First local production in more than a year, this looks to be the year's biggest moneymaker here. The great boxoffice draw, already evidenced here, stems partly from the popularity of writer Jeremias Gotthelf on whose story this is based. This Gloriafilm offering makes no attempt to reach any but Swiss audiences. It is the "Swissest" of all Swiss entries so far and therefore has only limited possibilities and slim chance in the U. S.

Plot is typical peasant drame.

the U. S.

Plot is typical peasant drama
mingled with humor. Due to the
high standard of the literary pattern, however, there is no false
pathos whatever and characterizations are true-to-life.

Direction by Franz Schnyder is a bit uneven. Lensing by vet cam-eraman Emil Berna is among the main assets. Most of the outdoors have been shot this summer on location in the Bernese Oberland.

location in the Bernese Oberland.

Cast names mean nothing in Anglo-U.S. market but have a certain marquee strength over here. In his first screen appearance, new-comer Hannes Schmidhauser in the title role does remarkably weil. Swiss actress Liselotte Pulver, who has made herself a name in German films, is excellent as the bride-to-he. Others deserving special credit are Emil Hegetschweiler, Hedda Koppe and Heinrich Gretier, who turn in sharp-edged, believable peasant portrayals.

Mezo.

### Maedchenjahre Einer

Macdchenjahre Einer
Koenigin
(Girl Days of a Queen)
(AUSTRIAN—COLOR)
Secha Film Co. release of Erma Film
production. Stars Romy Schneider: feaDirected and written by Ernest Marischka.
Camera. Bruno Mondi settings. Fritz
Juepiner-Jonstorf: costumes. Gerdago and
Leo, Bei; music. Anton Profes. in Agfa
time. 20 MINS.

Each year for decades, back to the silent film era, Ernst Marisch-ka preems his productions on his lucky day. He did the same with "Girl Days of a Queen." This is a very amusing, human and partiy realistic film about Victoria in her teers. Exploitation possibilities for the U. S. market are good.

for the U. S. market are good.
Story, for which Marischka is responsible, is excellent and in the best tradition, with the libretti of the many world successes he wrote. This one, too, contains laughter as well as dramatic moments. With three candidates on a list to choose a husband, Victoria, breaking all etiquette, runs off at a big party. There, incognito, she meets a German student, also incognito. He nerc, incognito, she meets a German student, also incognito. He is her future hubby, Prince Albert Consort. Too bashful to propose, he must virtually be "forced" to do so.

do so.

Romy Schneider, as Victoria, and Adrian Hoven, as Prince Albert, earry this story off with rare skill. Madga Schneider. Christl Mandayn, Carl Ludwig Diehl and Paul Horbiger handle their roles nicely. Otto Tressler brings life to the part of the Bishop. An all-star cast, taking in even minor roles, indicates a high budget.

Eduard Strauss plays the role of his grand-uncie. Johann Strauss, in a very believable manner.

Sensitively directed by Marisch-

#### Picture Grosses

#### SAN FRANCISCO

(Continued from page 9)

Calif.) (1.458; \$1.75-\$2.65)—"Cinerama" (Indie) (55th wk). Fancy \$18,000. Last week, \$16,500. United Artists (No. Coast) (1,207; 70-\$1)—"Vera Cruz" (UA) (4th wk). Smash \$13,000 or near. Last week, \$15,000

5.000. Stagedoor (A-R) (400; \$1-\$1.25) "Romeo and Juliet" (UA) (4th c). Fine \$4,000. Last week, 300.

\*\*Larkin (Rosener) (400; \$1)—
"Mr. Hulot's Holiday" (GBD) (4th
wk). Fast \$3,000. Last week, \$3,200.

Vogue (S. F. Theatres) (377; \$1)
—"Ugetsu" (Indie) (9th wk). Fine
\$2,800. Last week, \$3,000.

#### Snow Clips Denver Biz; 'Athena' Big 14G, 'Biz' 16G

Athena Dig 144, Diz 104

Denver, Jan. 18.

Light snow Monday (17) is clipping grosses at first-runs somewhat this stanza, with only two pix holding over another week. They are "Show Business," still fine at the Centre in fourth round and "Athena" which looms good in first week at Paramount. Firm booking prevented the Denver from holding "20,000 Leagues Under Sea" any longer. "Black Friday" shapes trim opening session at Denham.

Estimates for This Week.

Estimates for This Week
Aladdin (Fox) (1,400; 50-85)—
"Trouble In Glen" (Rep) and "Go,
Man, Go" (UA). Fair \$2,500. Last
week, on reissues.

Man, Go" (UA). Fair \$2,500. Last week, on reissues. Centre (Fox) (1,247; 60-\$1)— "Show Business" (20th) (4th wk). Fine \$16,000. Stays on. Last week, \$18,000.

Denver (Fox) (2,525; 60-\$1)—
"Leagues Under Sea" (BV) (4th
wk). Trim \$6,000 in 3 days. Last
week, \$16,000.

week, \$10,000.

Esquire (Fox) (742; 50-85)—
"Earrings of Madam De" (Indie)
Poor \$1,500. Last week, "Bread,
Love, Dreams" (IFE) (3d wk), \$2,-

Love, Dreams" (IFE) (3d wk), \$2,-000.

Orpheum (RKO) (2,600; 50-85)—
"Deep in Heart" (M-G)\_Gd wk).
Lean \$7,000 or less. Last week, \$10,000.

Paramount (Wolfberg) (2,200; 50-85)—"Athena" (M-G). Nice \$14,000.
Holds. Last week, "Vera Cruz" (UA) (3d wk), \$12,000.

Denham (Cockrill) (1,750; 50-85)—"Black Tuesday" (UA). Fancy \$9,000 or near. Last week, on second-run.

#### 'Contessa' Stout 16G, Prov. 'Young' Big 12G

Providence, Jan. 18.
"The Barefoot Contessa" at the State and "Young At Heart" at the Majestic shape tops this week. "Passion" and "So This Is Love" at Albee are mild.
Estimates for This Week

Albee. (RKO) (2.200; 50-75)—
"Passion" (RKO) and "This Is
Love" (RKO), Mild \$6,000. Last
week, "Cattle Queen Montana"
(RKO) and "Atomic Kid" (Rep),

ness" (2011) '50 wh., 50 coldays.

State (Loew's) (3.200; 50-75)—
"Barefoot Contessa" (UA) and
"Man In Hiding" (UA). Strong
\$16.000 or over. Last week, "Deep
In Heart" (M-G) (2d wk). \$13,000.

Strand (Silverman) (2.200; 50-70)—"Violent Men" (Col) (2d wk).

Good \$6.500. Last week, \$11,000.

#### WASHINGTON (Continued from page 9)

\$5,500. Last week, "Athena" (M-G) (2d wk), \$4,500.

Dupont (Lopert) (372; 65-\$1)—
"Romeo and Juliet" (UA) (4th wk).
Strong \$6,500 after \$6,500 previous

Strong \$6,500 after \$6,500 previous week. Holds.

Keith's (RKO) (1,939; 75-\$1)—
"20,000 Leagues" (BV) (4th wk).
Fancy \$17,000. Last week, \$19,000.

Metropolitan (SW) (1,200; 60-85)—
"Young at Heart" (WB) (2d wk).
Fair \$5,000 in 5 days. Last week, \$9,500.

Palace (Loew's) (2,370; 90-\$1.25)

"Show Business" (20th) (4th-final wk). Pleasant \$9,000. Last week, \$14,000.

Playhouse (Lopert) (435; 70-\$1)

"Sign of Pagan" (U) (4th wk). Big \$6,000. Last week, \$6,500.

Warner (SW) (1,300; \$12-9-\$2,40)

"Cinerama" (Indie) (62d wk).

Holding solidly at \$11,000 after \$12,000 last week.

Trans-Lux (T-L) (600; 70-\$1)—
"Phffft" (Col) (3d wk). Steady \$5,000. Last week, \$6,500.

#### 'BABA' LUSH \$15,000, TORONTO: 'BIZ' OKE 9G

Toronto, Jan. 18.

Biz is holding up strongly here, top coin going to "Star Is Born" in second stanza. Few newcomers, with "Adventures of Hajji Baba," in two houses, being fine. Biz on holdovers are "Deep in My Heart" with "Adventures of Maji, Bason in two houses, being fine. Biz on holdovers are "Deep in My Heart" and "No Business Show Business." both in fourth frame, "Trouble in Glen" looks near capacity in fourth Hyland week.

#### Estimates for This Week

Estimates for Ins week
Estimaton, University (FP) (1,080;
1,558; 50-80)—"Hajji Baba" (20th),
Fine \$15,000, Last week, "Young
at Heart" (WB) (3d wk), \$8,500,
Hyland (Rank) (1,354; 60-80)—
"Trouble in Glen" (Rep) (4th wki,
Near-capacity \$5,000, Last week,
\$6,000

\$6,000. Imperial (FP) (3,373; 60-\$1)— "Star Is Born" (WB) (2d wk). Big \$21,000. Last week, \$27,500. International (Taylor) (605; 50-80)—"Belles St. Trinlan's" (IFD). Near capacity at \$5,000. Last week, same.

Near capacity at \$5,000. Last week, same.

Loew's (Loew's) (2,090; 60-\$1)—
"Deep in Heart" (M-G) (4th wk).
Nice \$10,000. Last week, \$12,500.

Odeon (Rank) (2,380; 75-\$1)—
"Purple Plain" (Rank) (3d wk).
Hefty \$10,000. Last week, \$13,000.
Shea's (FP) (2,386; 75-\$1)—
"Show Business" (20th) (4th wk).
Okay \$9,000. Last week, \$12,500.
"Towne (Taylor) (693; 60-90)—
"Vanishing Prairie" (Disney) (4th wk). Neat \$5,500. Last week, \$6,000.
"Athena" (M-G). Good \$11,000.
Last week, "Sign of Pagan" (U) (3d wk), \$8,000.

#### **BALTIMORE**

(Continued from page 9)

(Continued from page 9)

(4th wk). Holding stoutly at \$12,000 after \$14,000 in third.

Keith's (Fruchtman) (2,400; 35\$1)—"3-Ring Circus" (Par) (4th wk). Neat \$7,000 Last week, \$8,500.

Little (Rappaport) (310; 50-\$1)
—"Aida" (IFE) (4th wk). Nice \$2,500 following \$3,500 in third.

Mayfair (Hicks) (980; 25-70)—
"Trouble In Glen" (Rep). Starts tomorrow (Wed.). Second week of "Destry" (U) was okay \$3,000 after \$3,800 in first round.

New (Fruchtman) (1,800; 35-\$1)—"Desiree" (20th) (4th wk). Dipping to mild \$6,000. Last week, \$7,500.

Playhouse (Schwaber) (320; 50\$1)—"Mr. Hulot's Holiday" (GBD). Robust \$4,800. Last week, "Rear Window" (Par) (12th wk), \$2,500.

Stanley (WB) (3,200; 30-80)—"Young At Heart" (WB). Fine \$12,000 or close. Last week, "Slure Chalice" (WB) (30 wk), \$6,000.

Town (Rappaport) (1,600; 50-\$1)—"Show Business" (20th) (4th wk).

Brisk \$7,000 after \$10,000 in third.

#### **MINNEAPOLIS**

(Continued from page 8) bonanza here. Swift \$4,000. Last

bonanza here. Swift \$4,000. Last week. \$5.500.
Lyric (Par) (1,000; 85-\$1)—
"Show Business" (20th) (m.o.). Here after prosperous Radio City forthight; still good at \$5,000. Last week. "Rocket Man" (20th) and "Racing Blood" (20th), \$3,000 at 65-85c scate.

Radio City (Par) (4,100: 85-\$1)—
Radio City (Par) (4,100: 85-\$1)—

"Racing Blood" (20th), \$3,000 at 58-85c scate.
Radio City (Par) (4,100; 85-\$1)—
"Green Fire" (M-G). Nice \$12,000. Last week. "Show Business" (20th) (2d wk), \$11,500.
RKO-Orpheum (RKO) (2,800; 65-85)—"So This Is Paris" (U). Has caught on nicely, with robust \$9,000 likely. Last week, "Leagues Under Sca" (BV) (3d wk), \$7,500 in 4 days at \$1 top.
RKO-Pan (RKO) (1,600; 65-85)—"She-Wolf" (Rep) and "Atomic Kid" (Rep). Fairis \$4,000. Last week, "Shanghai Story" (Rep) and "Laughing Anne" (Rep), \$4,000.
State (Par) (2,300; 65-95)—"West of Zanzibar" (U). Moderate \$6,000. Last week, "Sign of Pagan" (U). 2d wk), \$7,500 at 85c-\$1 scale.
World (Mann) (400; 65-\$1.20)—"Deep in My Heart" (M-G) (44th wk). Nice \$3,500. Last week, \$4,500.

World (M "Deep in M wk). Nice \$4,500.

#### **Cahoon Heads Editors**

Hollywood, Jan. 18.
New president of American Cinema Editors is Richard Cahoon, elected to succeed William B. Murphy. Re-elected to office were George Amy, veepee; Eda Warren, secretary, and Fred Berger, treasurer.

New board of directors consists of John Dunning, William Horn-beck, Thomas Reilly, Richard Wray, Roland Gross, Alma Mac-rorie and Aaron Stell.

### Clips From Film Row.

#### PHILADELPHIA.

Mr. and Mrs. Henry Friedman, indie exhib, readying European trip to visit their son, Aaron Friedman, an Army corporal stationed in Stuttgart, Germany.

Jack and Joe Engel (Screen Guild) are local franchise holders for the new Distributors Corp. of

for the new Distribution Corp.

Mara Corday, in for advance
build-up on "So This Is Paris," figured in smart publicity tieup arranged by local Goldman flack.
Ted Vanett, by having salesgirl
from Wanamaker's accompany her
on exploitation rounds. on exploitation rounds,

on exploitation rounds.

Jack Harris, sales manager of Exploitation Productions Inc., back from southern tour tied in the following indies in exchange areas: Harold Schwarz, Dallas; R. F. Pinson, Charlotte, N. C.; Milton Dureau, New Orieans; Fred Augvers, Memphis, and Herman Goerlick, St. Louis,

Meyers, Memphis, and Terman foorritek, St. Louis. Exchange Employee members of Locals F-Seven and B-Seven (LATSE), received a \$5.50 pay in-crease and a 37½ hour week, starting Jan. 1.

Lou Segal sold the Apollo (West Philly nabe) to a group headed by Leonard Heteison.

#### **PITTSBURGH**

Saul Perilman, vet Film Row satesman, resigned from WB staff to go into exhibition. He and his associates recently acquired a the-atre in Blairsville and have just

to go into exhibition. He and massociates recently acquired a theatre in Blairsville and have justicked up another one in Alloona. Fulton Theatre, first-run downsown Shea house, and four other spots near here operated by same circuit, became members of Allied of Western Pennsylvania.

James Hendel, head of UA exchange, was elected national secretary of Kappa Nu at fraternity's convention.

Lois Hausler, who worked for old Eagle-Lion office five years ago, returning to Film Row for UA. She left to get married and is now mother of two children.

Ronnie Mayer, big star of Duke U's basketbail team this year, is the son of John Mayer, Metro cashier.

cashier.
Joe Averi took over the State
Theatre in Vintondale from Jimmy

Theatre in Vintondale from Jimmy DiMauro under a long-term lease. Jack Fonatine, Par shipper, chalked up 30 years of service with the company.

Bob Bloom, sound engineer for SW in the Erie-Northern New York area, resigned to become veepee and general manager in charge of sales for the Kittell-Hammond Co. of Warren, Pa., his home town.

Leonard Mintz, former UA exchange manager here, named distribution head for Walt Disney in Pittsburgh and Philadelphia, He'll headquarter in latter city. Mintz doesn't intend to set up a Pitt office yet.

Manos circuit finally entered outdoor field with purchase of the majority-interest in Super Skyway Drive-In, 1,000-car capacity.

#### **BOSTON**

Tony Zinn, associated with local KO Theatres for 25 years, took RKO Theatres for 25 years, took over as associate manager of the Beacon Hill Theatre. Harry Harding, former assistant manager, also named associate. Sam Richmond, manager for last couple of years, resigned at end of last year.

Ernest Comi, general manager of Capitol Theatre Supply Co. and Mrs. Comi celebrated their 25th wedding anni recently.

Arnold Berger resigned as drivein district manager for Smith Management Co. He will continue to operate his Stamford, Conn., ozoner.

#### ST. LOUIS

iocal film exchanges, members of Film Exchange Employees Union, Local F-1, an IATSE affiliate, will benefit by the new two-year pact recently signed. The main features of the contract is reduction of working hours from 40 to 37½ weekly and a wage increase of \$5.50 weekly.

#### **CHICAGO**

"Country Girl" booked into the United Artists, B&K theatre, in bidding reportedly the greatest since "Greatest Show on Earth."

Charlie Lindau and wife off to capulco on a two-week vacation.

Philip Dunne, son of Peter Finley Dhune of "Mr. Dooley" fame, in town to bally "Prince of Players"

#### **ALBANY**

ALDAN I

Al Swett, manager of the Avon
in Utica for Stanley Warner, asmuses direction of the circuit's
Ritz here this week. He will succeed Jack Swartout, who is retiring after years of service with
Warner Theatres in Troy and with
Stanley Warner here for a time.
Swartout originally was a stage
performer. performer.

Mrs. Ottilie Fearing, assistant manager of the Stanley in Utica, replaces Swett at the Avon. Swett originally worked for Paramount in New England.

#### **MINNEAPOLIS**

Jack Mowry, River Falls, Wis., bought local suburbai Wayzata theatre from Lyle Garlsch who continues to operate another suburban house, the Excelsior.

Roy Prytz named manager of Garrick Theatre, Duluth, by Minnesota Amus. Co.

Forrie Myers and Ernie Lund of local Paramount sales staff inducted into company's 25-year club comprising employes with it

Forrie Myers and Ernie Lund of local Paramount sales staff inducted into company's 25-year club comprising employes with it that length of time.

WB promoted William Westerman from booker to salesman to succeed Charlie Jackson who retires this week after 36 years of selling films out of Minneapolis. Jackson will spend winters in Florida and summers at his Wisconsin lake home.

Tom Burke, head of Theatre Associates, territory's leading buying-booking group, vacationing in Florida.

Florida. Eph branch Moines booking group, vacationing in Florida.

Eph manager here, to Des Moines to pinch-hit for ailing branch manager Jerry McGiynn there.

W. R. Frank reissuing his "Great Dan Patch" under new tile of "Ride a Reckless Mile."

After S. D. Kane, North Central Allied executive counsel, voiced objections, city council excluded theatre canopies from ordinance prohibiting overhanging signs.

John Mowry, River Falls, Wis., bought Lake theatre, Chetek, Wis., from Miner Amus. Co., Rice Lake, Wis.

from Miner Amus. Co., Rice Lake, Wis.
St. Paul deluxe nabe, the Midtown, acquired by local equipment supply dealer Maitland Frosch and manufacturer S. P. Jones from Mrs. Herb Johnson on longterm lease.
"Mr. Hulot's Holiday" breaking

lease.
"Mr. Hulot's Holiday" breaking
house records at indie neighborhood arty Minneapolis Westgate
and St. Paul Highland, and holding over for third week at both

George Engleking resigned as Paramount booker to move to the

George Engleking resigned as Paramount booker to move to the Coast.

Warner Bros, office staff feted Charlie Jackson, retiring as salesman after 18 years with company and presented him with gift of luggage at farewell party.

F. T. Murray, Universal branch operations manager, here inspecting new exchange building now under construction and scheduled for occupany Feb. 12.

Bennie Berger, circuit owner and North Central Allied prexy, vacationing in Puerto Rico and other points south.

RKO Pletures gets "The Americano" into State here and St. Paul Riviera daydate Jan. 28 and "Underwater" similarly into Twin Cities Orpheums Feb. 9.

Stewart Cluster, who owns and objectates the Palace, Marion, Ill. is constructing a new 500-car ozoner near Marion. With completion of installation of new equipment, W. L. Davis has relighted his Ohlo, Golconda, Iil. Marvin Bank reopened his Amythis, a St. Louis indie nabe, dark for several weeks.

H. Beck. Alton, Ill., and Charles Goldman, St. Louis, relighted their State, Alton, Ill. The house has been dark since last April.

A virus infection laid up A. B. Jeff Jeffries, Piedmont, Mo., exhib in St. Louis and after emergency treatment was removed to his home to convalesce.

William Powell, district manager for Midwest Drive-In Theatres and other Phii Smith houses, transferred back to Boston.

Several hundred employees of

#### Eastern U.S. Theatres Balk at Lobby Sale Of Paperback (35c) Books

raperdack (33c) Books
Hope that exhibitors in the East
wiil eventually change their policy
and, like their confreres in the
West and South, will allow the sale
of paperbound books in their theatre lobbies was expressed in N. Y.
iast week by Ian Ballantine, prez
of Baliantine Books.

The publisher, whose 35c editions are put on the market simultaneously with the hardcover version of a given novel and who
deals only in originals, commented
on the mutually satisfactory resuits
his tieups with film companies
have produced. He's currently
working hand-in-hand with 20thhave produced. He's currently working hand-in-hand with 20th-Fox on "The Racers," with-Bailan-tine wholesaiers being provided with banded copies of the novel, giving the cast of the film, etc.

Ballantine observed that the sale of a paperbound book was a re-caling tipoff to film producers on the mass appeal of a given story.
"After all," he said, "we who publish softcover, low-price books are a lot cioser to the public the film studios are serving than the publishers of hardcover volumes."
Bailantine has soid eight out of 90 its becomes for high the proceeded starting the service of the publishers of the

Baliantine has sold eight out of 90 titles so far, he reported, starting with "Executive Suite."

The Ballantine outfit prints an average of 250,000 copies of a book and, because of its 75 wholesale outlets, is in a favorable position to effect tieups with the filmeries, the publisher said. He pointed out that, in the instance of "Executive Suite." the original printing ran to 500,000. Two years later, when Metro released the film version, the 35c version sold another 250,000 copies.

According to Ballantine, his books revive staongly in the wake of a sereen treatment if (1.) the

books revive steongly in the wake of a screen treatment if (1.) the film suggests that there is more to the story than was shown on the screen. (2.) the sex sequences are treated in such a way as to create the impression that the book might be more explicit.
On "The Racers," Ballantine pre-

On "The Racers," Baliantine predicted a very strong tieup, with posters being distributed to his wholesalers. Space is left on them wholesalers. the local theatremen to print

#### **ED FABIAN ASSOCIATED** WITH WAXMAN VENTURE

Hollywood, Jan. 18.
Philip A. Waxman, head of Waxman Pictures Corp., discloses that Edward Fabian, theatre chain executive and son of Si Fabian, had bought into the company.
Unit will tee off with "Pistolero," a Jack Palance starrer, slated to start late in March when Palance completes his role in "The Jagged Edge" at Warners.

#### Richter's Pic Anthology For New School Lecture

Hans Richter, pioneer experi-mental filmmaker and an authority mental filmmaker and an authority on avant-garde works, will speak at the New School of Social Research, N.Y., tomorrow night (Thurs.). He'll screen an anthology of selections from films he produced between 1921 and 1951, including an excerpt from his "Dreams That Money Can Buy."

Presented jointly by the New School and Cinema 16, Richter will be guest speaker in the course, New Frontiers for Film, conducted by Arthur Knight, film critic for the Saturday Review,

#### Fire Mitchum

tual consent" because of long standing disagreements over how Mitchum was to play the part. Mitchum said "I'm very, very tired" and claimed the trouble started because he insisted that the company provide a bus to town so the "little people" could get some much neetied supplies such as shaving cream and razor blades.

Wellman, and a company of 212. are shooting the \$2,500,000 production at China Camp and Belvedere

are snotting the \$2,500,000 Production at China Camp and Belvedere Island on the North Coast of San Francisco Bay. It's a Batjac production for Warner Brothers and the story is by W. A. Fleischman.

Lauren Bacali is due in Tuesday

(18) for her part in the script. The company is staying at Bermuda Holiywo hybrid has been used as training quarters for various prize fighters.

### **Lippert Chides Exhibs for 'Ungenerous'** Treatment of Non-Major Product

#### Ament Vice Mead

Walter C. Ament, v.p. of Warner Pathe News, has suc-ceeded Thomas Mead of Uni-versal Newsreel as chairman of the Motion Picture Assn. of America's newsreel committee. Mead had headed up tire

Mead had headed up the group for two years.

Ament's term is for one year. Companies repped on the committee include 20th-Fox, MGM, Paramount, Universal and Warner Bros.

#### DOLLAR BACKING OF **RED-TRAPPING MPIC**

Hollywood, Jan. 18. Screen Actors Guild, in renewing its membership in the Motion Pic-ture Industry Council for a year, ture Industry Council for a year, has also voted to up its yearly subscription from \$2,500 to \$3,500. Explaining the move, SAG national exce secretary John L. Dales sald "The guild believes that MPIC is a major bulwark against any possible resurgence of Communist attempts to infiltrate our industry. We plan to support it with money—and manpower." manpower.

manpower,"
Society of Independent Motion
Picture Producers has notified
MPIC it will renew as a member
late this month, when prexy Ellis
Arnail is due in town. SIMPP pays
\$2,500 to the council annually.
Largest sum contributed is by Association of Motion Picture Producers, which recently renewed its
membership, with its tab being
\$16,000 a year. \$16,000 a year.
Altogether it takes \$30,000 to operate the industry council yearly.

erate the industry council year Writers Guild of America, whi has a \$2,500 tab, has told MPIC council yearly. will vote on paying and renewal when its new board meets in

Independent Motion Picture Producers Association contributes \$1,700 annually. Screen Producers \$1,700 annually. Screen Producers Guild hasn't yet met on question of renewal. Other MPIC members are the Unit Production Managers Guild, Society of Motion Picture Art Directors and Story Analysts. Screen Directors Guild exited MPIC several years ago, refusing to pay its annual membership dues in the council.

#### Commend Robert Rubin For Conference Growth

J. Robert Rubin, who recently retired as v.p.-counsel for Loew's, drew the spottight as 1,000 industryltes attended the annual dinner sponsored by the National Conference of Christians and Jews in behalf of Brotherhood Week.

Rubin, who has been chairman

Rubin, who has been chairman Rubin, who has been chairman of the amusement division since 1936, was guest of honor at the session. "During his decades of service" with Loew's, said Paramount president Barney Baiaban, the played a significant role in the development of our industry. His wise counsel and statesmanship were ever available to serve the constructive purposes of the whole industry."

Balaban commented that the Balaban commented that the first luncheons and dinners for Brotherhood in the 1940's were attended by only a few hundred persons and yielded about \$13,000 for the annual campaign fund. for the annual campaign fund. Over \$100,000 is now raised an-nually, due in large part to Ru-bin's "talents and leadership," he

Keynote address at the dinner, held at the Waldorf-Astoria Hotel, held at the Waldorf-Astoria Hotel, N. Y., last Thursday (13), was given by Sen, J. William Fulbright (D-Ark.). Attorney Louis Nizer who, incidentally, is profiled in the current Esquire, served as toastmaster. Brotherhood Week is Veb. 2022. master. Feb. 20-27.

#### Hitchcock in Manhattan

Aifred Hitcheock arrived in N. Y. on the Liberte Monday (17) following a vacation in Europe. He'll remain a week for confabs at the Paramount homeoffice on "To Catch a Thief," which is awaiting release.

Producer-director then heads for Holiywood to finish editing his newest, "The Trouble with Harry." Both pix are in the VistaVision

Exhibitors are called upon by Robert L. Lippert to be more "generous" in their treatment of independent producers-distributors. This "generosity," he feels, should take the form of a willingness to pay higher film rentals than hither-to.

Here to visit his local distributor, Don Swartz, the independent pro-ducer warned that unless exhibitors loosen their pursestrings in this respect they're likely to find their sources of program and twin bill features cut off.

There just isn't enough incentive or profit potentialities now for independent producers to make such flat rental films which are essential to keeping many small town and subsequent run theatres in business, according to Lippert.

While exhibitors complain about picture shortage, all too many unwilling to meet the produc-half way and pay fair prices independent program pictures to make their production a suffi-ciently safe or profitable venture, he points out. Proper encourage-ment for producers and distribu-tors of this type of product hasn't been forthcoming and, thus, the exhibitors themselves have helped to bring on their present film to bring on their present film shortage troubles, in his opinion.

"Instead of attempting to take every advantage possible over the independent producer and distributor and to buy the pictures at virtually their own prices, exhibitors must adopt a new pattern of conduct in their dealings, try to be as fair as possible and go out of their way, if anything, to meet suppliers of pictures at least half way," asserts Lippert.

"If independent producers and distributors are unable to realize a fair profit on their pictures they'il quit the business. In fact, many already have done just that."

In ali this connection, Lippert makes clear that independent producers and distributors are not looking for or wanting "charity," but just a fair deal and the doing to others the same as exhibitors would have done to them. "Instead of attempting to take

#### **DENVER POST SHIFTS** AMUSEMENT WRITERS

Denver, Jan. 18. Bruce Hamby, assistant manag-g, editor of the Denver Post, Bruce Hamby, assistanting, editor of the Denver Post, heads a newly created department covering films, drama, radio, tv and other special events under shuffle by Palmer Hoyt, editor and publisher. Robert K. Tweedell is new drama editor, succeeding Alex Murphree, who has moved to remait Craig, longtime drama

new drama editor, succeeding Alex Murphree, who has moved to re-write. Betty Craig, longtime drama columnist, remains such. Thompson R. Wyatt will serve as radio and television editor, a post that has been vacant for some months. Watt and Tweedell have months. Watt and Tweedell have been on the Post since 1948 and 1950, respectively, in various edi-torial capacities.

#### Logans Coast Sojourn

Joshua Logan has shifted his residence from N. Y. to the Coast for the next five to six months beor the next five to six-months be-cause of upcoming picture work. He and his wife winged west over the past weekend and had their two children flown out on Mon-day (17).

'Logan's next job is direction of the adaptation of "Picnic" at Co-lumbia, He'll be confabbing this week with Harry Cohn Col presi-

lumbia. He'li be confabbing this week with Harry Cohn. Col president, and Dan Taradash, who scripted "Picnic." It's due to roll early in May.

The director also did the screen-play for "Mister Roberts" at Warners. This entry, incidentally, was sneak previewed in San Francisco last Sunday.

### **New York Theatre**

RADIO CITY MUSIC HALL.

"THE BRIDGES AT TOKO-RI" in color by TECHNICOLOR starring
WILLIAM HOLDEN - GRACE KELLY
FREDRIC MARCH - MICKEY ROONEY
A Paramount Picture
and SPECIACULAR STAGE PRESENTATION

### Radio's Hold on Music and News (TV. Weaknesses) Reflected In Major Advertest Audience Study

Music and news are "very important" in radio to a surprising number of people, despite the fact that they have tv in their homes. that they have tv in their homes. In fact, those two program types virtually bury the importance of drama, comedy, sports and educational programming, and, inferentially, suggest that video has fallen down in supplying the music-news staple. Advertest Research has supplied this information in an exhaustive study of radio in tv homes in the metropolitan N. Y. area, one which reflects generally the pattern for all major markets in the U. S.

Survey results (among 756 New

which reflects generally the pattern for all major markets in the U. S. Survey results (among 756 New Yorkers owning both radio and tvi indicate a strong argument in favor of the indie radio pattern. They offered striking support, most particularly, to the music and news format established by indie WNEW. Interviews by Advertest, made in middle November of '54, revealed that 70% of the radio audience found music "very important" along with another 17% which found it "somewhat Important," News was vital to 62.4% of the radio audience tapped by Advertest and sports (the third most important item) ran a poor third with 22.9% finding it necessary. Drama, comedy and education combined didn't equal in popularity either music or news. For example, drama got 11.5% in the "very important" class; comedy 8.3%, and education 19.7%—better than 20% less important all together than music or news.

news.

After six years of tv (in N. Y.), singled-out radio programs still maintain a major degree of identification, with nearly 80% of all listeners (still in tv homes) listenlisteners (still in two homes) listen-ing regularly to favorites. (In that category, WNEW came off tops: 13.9% of all listeners favored its music-on-record "Make Believe Ballroom," while CBS Radio's

(Continued on page 40)

#### Allan Jackson Sets Listeners to Thinking: 1,000 Do, Sans Prizes

1,000 Do, Sans Prizes

The mall response tabbed last week on one of Allan Jackson's CBS Radio in newscasts for Metropolitan Life amounted to 1,000. The web doesn't clabm this is extraordinary as to number, but figures that with no prizes awarded for solicited letters—not even an economy size insurance policy at special rates—the 1,000 statistic is substantial, particularly since the tv-dominated New York market led all sectors in number of replies. (Jackson tabulated results from 44 states.) Jackson had asked his listeners to pick off the top 10 news stories of 1954 for his perusal with the pitch being, "if you'd like to write, we'd like to hear from you." Thus, the listener would have to engage in extra-curricular thinking, unlike merely sending in his name with a boxtop of something or other or saying in 25 words why he thinks coffee is man's best friends, 'Incidentally,' in addition to nominations for the top 10 news events, dialers were inspired to set down their aptop 10 news events, dialers were inspired to set down their appraisal, critical and otherwise, of CBS news and general programming.)

Jackson said last week that the 10 selections followed closely those picked by the news pros. The listener choices were: The Senator McCarthy "Story," the election results, Supreme Court anti-segregation decision in public schools, emergence of French Premier Mendes-France, armistice in Indochina, the atoms-for-peace plan, the German rearmament treaty, the Sheppard murder trial, the anti-Commie revolt in Guatemala, and the U.S. hurricanes (the Misses Carol, Edna and Hazel). Jackson said last week that the

#### Look, Ma, No Guests

Despite the fact that she only has a once-a-week ex-posure and restricts herself to a limited former posure and restricts herself to a limited format sans guests and relying strictly on her own talents, Jo Stafford has hit the No. 1 Nellsen rating jackpot among the 15-minute tv musicals, a staple of the 7 to 8 p.m. time slots.

Miss Stafford's 19.9 in the latest tailies is the same as Perry Como's, but latter's is a weekly composite percentage based on his three-times-a-week airings. Miss Stafford, heard Tuesday nights on CBS-TV. is sponsored by Glass Wax.

#### Tarzian Vidicon Camera Cues Era of 1-Man Station Operation; Aid to UHF

Bloomington, Jan. 18. New method of late-night opera-

tion involving the use of vidicon cameras to save on operating costs, has been worked out by the Sarkes Tarzian organization, the video equipment manufacturers and operators of WTTV here. Technique can be used by any small-town UHF station as a money and man-nower saver. power saver.

UHF station as a money and manpower saver.

Station has set up a vidicon camera and permanent lighting in a small room adjoining the control room. In late hours when the outlet is running network shows or feature films and the schedule calls for a live spot or even a local news show, the engineer flicks on the vidicon and lights and the announcer does his stuff. In smaller operations where the engineer doubles as announcer, he need only turn the switch and then walk on-camera, enabling a one-man operation of the station. If station or sponsor are fussy about camera angles, two vidicons can be used. In terms of cost, it takes two minutes and 25c to warm up a vidicon, 45 minutes and four hours to warm up an image orthicon, and in comparable purchase costs, an image orthicon runs \$15,000-20,000 compared with \$3,500-4,000 for the vidicon.

#### Max Gordon Tapped To Guest-Produce 'Women'

Max Gordon, who originally brought Clare Booth Luce's "The tapped by Fred Coe as guest pro-Women" to Broadway, has been dueer of the play in its NBC-TV "Producers Showcase". 90-minute version on Feb. 7. Vincent Donasme will direct.

Rounded up for the cast are Shelley Winters, Paulette Goddard, Ruth Hussey, Mary Astor, Nancy Olson, Mary Boland, Valerie Bettis and Cathleen Nesbitt.

#### McGannon to W'house

Donald H. McGannon has re-joined his former DuMont asso-ciate Chris Witting. McGannon, who last week ankled the No. 2 spot at the tele web, becomes a key aide to Witting, prexy of Westinghouse Broadcasting.

Westinghouse Broadcasting.

McGannon, who allegedly quit
DuMont as assistant director of
the web and g.m. of the o&o's because staff cutbacks and the sale
of WDTV in Pittsburgh lessened
his responsibility, is now titled
veepee and general executive of
Westinghouse.

### Senate Holds Off On-McConnaughey

Washington, Jan. 18.

The Senate Interstate Commerce Committee held its first meeting yesterday (Mon.) under its new chairman, Sen. Warren Magnuson (D-Wash.) but failed to act on the nomination of George C. McConnaughey of Ohio for the chairmanship of the FCC. However, the committee scheduled hearings on other presidential appointees to regulatory agencies.

It's understood that committee Democrats raised objection to immediate action on the McConnaughey appointment, regarding it as a controversial nomination which should be considered when all majority members can be pres-

all majority members can be present. It's therefore likely that a hearing on McConnaughey will not be held until next month.

#### STUDIO ONE' SPACE SHIP

Levitas Design for 'Happen To-morrow' Almost The Real Thing

Willard Levitas designs for CBS-TV's "Studio One" next Monday (24) will be his conception of what future space equipment will be like for the Carey Wilber script titled "It Might Happen Tomorrow." Centralized in the studio will be a centrifugal force machine that actually works although built in miniature because the "real thing" would be bigger than Studio 58, where the program originates. Space ship will be a ball-shaped affair about eight feet in diameter. The practical radarscope of tomorrow, according to Levitas, will be of supersize in order to follow the course of ships in the infinite reaches of space. Updated will be the conventional type of room setting, making walls, doors, etc., appear as if they were made of translucent plastic.

Levitas, who carried on his research with space experts at the American Rocket Society, will be happy when the show passes into history. He suffers from acrophobia. Willard Levitas designs for CBS-V's "Studio One" next Monday

#### ROBINSON BACK TO CINCY

ROBINSON BACK TO CINCY
Cincinnati, Jan. 18.
William P. Robinson returned to
Crosley Broadcasting Corp., headquarters here this week from Atlanta, where he is president of
WLW-A, to direct a new specialized sales plans unit.
In making the transfer, Robert
E. Dunville, CBC chief, appointed
Harry LeBrun general manager of
the Atlanta station.

### The Web Grows More Tangled

The question of just how important "outside influences" loom in the overall scheme of tv network programming—particularly as it applies to NBC—has again been thrown into sharp focus with the report that the 90-minute Monday night "Producers Showcase" spectaculars are now virtually being helmed by the Jaffe agency. Latter outfit, comprised of Henry and Sol Jaffe, theatrical attorneys representing a number of major tv personalities, have long branched out into other facets of show biz, notably in tv, and have been on the NBC payroll as consultants.

The Jaffe impact on "Producers Showcase," however, extends way beyond that of consultants, and it's reported that today they practically call all the turns on the shows. So much so that, at least one key setffer identified with "Showcase" in a major capacity, admits he was told, in effect, to lay off the show.

Such "outside" identification with network programming is, of course, nothing new. It's no secret that Abe Lastvogel, virtually a one-man "Mr.. Show Business" as major factotum of the William Morris agency, has a powerful grip on tv programming generally, what with WM's vested interest in 41 network packages. And the same holds true, of course, though to a lesser degree, with Music Corp. of America.

The trade generally has long recognized these "when; sanet.

The trade generally has long recognized these "when-is-a-net-work-not-a-network" overtones. The reported Jaffe move-in merely accentuates it.

### Acad-Happy Lux

Four Weeks of Award-Winning Films as Leadup To Big Event

#### Chameleon

Meet actor Jay Barney, who this week will be a doctor, dick and statesman on tv. Plays Dr. Rainey on NBC's soaper, "Doctor's Wife," Friday (21) and that night appears as Detective Swenson on the CBS "Mama." On Sunday (23) over CBS he turns public servant for a role in the second of the "Adams Family" series on "Omnibus." P.S.: Barney is a licutenant colonel in the current UA pic, "Battle Taxi."

#### Sheppard Trial in Cleve. Hts Broadcasters For \$45,000 Rap on Coverage

Cleveland, Jan. 18.

Over \$45,000 was spent by 10
Greater Cleveland and Akron
broadcasting outlets to cover the
extensive Sheppard murder case.
Figures, released by the stations,
were the largest ever expended to
cover a spot news story, and included special direct courthouse
broadcasts. Among the stations
reporting expenditures were two
lindies, WDOK with an outlay of
\$14,720, and WCUE with an estimated \$8,000.

Commenting on the results,

\$14,720, and WCUE with an estimated \$8,000.

Commenting on the results, WCUE's Jack Clifton said "the news picture, being as competitive as it is, we recognized here was another opportunity of showing on-the-ball coverage of a key news events. The dozens of complimentary calls we received from listeners, and the subsequent increase in listeners during the daily 15 broadcasts to Akron, all added to the station's prestige."

Breakdown in figures released by the station's prestige."

Breakdown in figures released by the stations were WXEL, \$3,000; WGRR, \$500, with all estimates except latter including salary allocations. WTAM-WNBK, and WAKR, which also covered the trial, did not report figures although it is indicated their expenditures were well over \$15,000.

"Lux Video Theatre" will pre-sent four Academy Award films on successive weeks in its NBC-TV Thursday slot as a leadup to the successive weeks in its NBC-TV
Thursday slot as a leadup to the
final Oscar presentation skedded
for March 30 (Wednesday) under
Oldsmobile auspices. (The latter
will run from 10:30 to midnight.)
Lever Bros. is negotiating with
Coast studios for properties which
have won the accolade, and at the
same time dickering for one or
more of the original stars identified with each winner. (However,
in the case of Par's "Going My
Way" (1944), for instance, it's not
figured that Bing Crosby, who
starred in the film and was supported by Barry Fitzgerald and
Rise Stevens, would be available.)
Lux is banking as much on the
titles as the players, particularly
as interest gets into high when
the nominations for the palms are
disclosed. (Nominations will be in
the form of a "super spec" slotted
Fcb. 12, with Max Liebman's regular Saturday night special precmpted. Tab will also be picked
up by Oldsmobile, Llebman's sponsor.)

Lever is dispatching George

Sor.)

Lever is dispatching George Zachary, radio-tv program production manager, from N.Y. to the Coast to huddle on the "Academy Awards Festival" (tag for the Lux foursome) with Cornwell Jackson, Stanley Quinn and Cal Kuhk repping the soap outfit there for J. Walter Thompson agency, on details of presentation. The Lux commercials will be adapted to the Oscar theme, and there's an upped budget for the array. Dates of the programs are March 3 to 24 inclusive.

#### Western Radio Network **Pacted by NBC Spot Sales** In New Upbeat Trend

In New Upbeat Trend

NBC Spot Sales and radio itself
were hypoed on a new unilateral
front this week as the upbeat trend
in AM continued to make important news in trade circles. Latest
in the aural industry's "we're not
ready for the undertaker yet"
bleat is pegged around the spots
division's taking hold as rep of the
Western Radio Network. William
H. Fineshriber Jr., v.p. over the
radio network, and Thomas B. McFadden, spotsales veep, jointly
fronted the announcement as an
indication of its major significance,
giving Feb. 1 as the effective date.
They viewed the new affiliation as
an important move in the expansion of the web's sales force in the
west, with particular reference to west, with particular reference to spots.

spots.

The WRN skein embraces 35 affiliates in 10 states—Montana, Utah, Colorado, New Mexico, Arizona, Nevada, Idaho, Washington, Oregon and California.

George Dietrich, national radio manager of SS, left New York this week for a fortnight's visit on the Coast to set the machinery going on the sales representation. Web's spots sector reps 18 radio and to utlets some on a double ply basis, as with the New York owned & operated), plus the Crosley group (AM & TV) in markets other than N. Y. and Chicago.

### JWT-TV-A New Kind of Station

J. Walter Thompson has been rchearsal or on-the-air stage. Set-perating its own television station up, which operates on Channel 3 over a two-blocks-long coaxial operating its own television statlon for the past year-an experimental closed-circult one, to be sure-but nonetheless a fully-equipped operation devoted exclusively to the use of agency personnel and clients. Idea behind the unique clients. Idea behind the unique operation is to achieve that long-desired "living drawing-board" for video commercials, and via the use of a closed-circuit setup. JWT can plan its commercials on-camera enabling the commercial staff to okay and reject ideas as they are performed.

Back of the entire idea, which went into operation last summer but has been kept under wraps until demonstrated to the press yesterday (Tues.), is economy. By use of the television workshop, as it's called, both agency and clients can avoid blunders in easting, copy or art before they reach the costly

up, which operates on Channel 3 over a two-blocks-long coaxial cable, is employed also for development of commercials, for screening of pilot films, for screening commercial talent, for testing props and backgrounds, visual effects, product packaging, camera angles and voice techniques.
Station has but one receiver, in JWT's conference room at 420 Lexington Ave., wired to the studiotwo blocks away at 480, where a complete studio setup is in operation, including two vidicon cameras tone with a zoomer), two film

Carol, Edna and Hazel).

TELEP UPS HOBLER

Herbert W. Hobler has been appointed veepee of TelePrompTer National Sales Corp., it was announced by A. M. Gilbert, Presedent.

Hobler joined TelePrompTer as general sales manager in March, 1954.

Hobler is the commercial staff to okay and reject ideas as they are performed.

Back of the entire idea, which can the customary lighting, to performed. Back of the entire idea, which chain and the customary lighting, to props, backdrops, etc. It's from this point that the workshop staff, about six months remaining the commercial staff to okay and reject ideas as they are performed.

Back of the entire idea, which chain and the customary lighting, props, backdrops, etc. It's from this point that the workshop staff, about six months remaining time camera exposure.

William Whited, tests talent, products, commercials, et al., via oncamera commercial staff to okay and reject ideas as they are performed.

Back of the entire idea, which chain and the customary lighting, props, backdrops, etc. It's from this point that the workshop staff, about six months vectorially to the prossion of the customary lighting, about six months outs, commercials, et al., via oncamera exposure.

Examples of how the closed-performed customary lighting, about six months outs, commercials, etc. It's from this point that the workshop staff, about six months outs, commercials, etc. It's from this point that the workshop staff, about six months outs, commercials, etc. It's from the quipment will be props, backdrops, etc. It's from the props, backdrops, etc. It's from the props, backdrops, etc. It's from the customary lighting, props, backdrops, etc. It's from the quipment will be proposed to the customary lighting, props, back

screentests given candidates for the Pond's commercials, a live pictorialization of how the Scott Paper account staff went through some 25 different on-camera ex-periments on the 'wet strength' commercial before they came up with the apple-dipping gimmick, Mel Allen's demonstration on how to pour beer (Ballantine's, of course), and the proper grapefruit-cutting technique for Florida Citrus.

Citrus.

Next major project in the offing is installation of color facilities (since JWT is handling the only every-week color show. "Norby." for Eastman Kodak). It's figured that a color cantera and other equipment will be installed in about six months (agency has been renting tint cameras meanwhile). JWT officials declined to estimate the cost of the workshop, but it's figured that the entire installation of equipment alone ran somewhere close to \$40,000.

## 'LONGTERM NO SEE' TV BLUES

### WM-What Millions!

The William Morris agency, where tv has become the big noise, now has a total of 41 packages riding the video network lanes. At least that's what the figure was of last week. As an approximation of just how important that looms in the overall WM scheme, the average show represents about \$1,000,000 in billings on a year-round basis. Translated into the Morris 10% bite, that's more than seven 0.00 in commissions a week.

This, of course, is over and above the individual % accruing to the talent agency on individual components in the shows (stars, producers, etc.) also represented by WM... Stretched out end to end, in terms of single dollar bills, it would probably encircle the

### Punchin' With Judy

Two-Way Agency Negotiations Reported On Though MCA Now Has Pact

The chances are pretty hot that Judy Garland will wind up doing some specs on NBC-TV next season, with serious talks having already been initiated. But the circumstances of these talks seem to be providing a little inter-trade drama all their own.

drama all their own.

Two weeks back Miss Garland, at the behest of her husband-manager. Sid Luft, switched from her iongtime allegiance with William Morris agency to Music Corp. of America. Behind her WM association has been a long and lasting personal friendship with Morris chieftain Abe Lastfogel.

chieftain Abe Lastfogel.

But for reasons of his own Luft decided to terminate the Morris agency representation and move over to MCA, giving the latter a 10% exclusivity on peddling Miss Garland. However, from NBC have come reports that a two-way (both MCA and WM) pitch is still going on to negotiate the Garland-NBC deal. MCA says "if anybody but us is negotiating it's strictly without authorization. After all, we've got Judy now." But the close Lastfogel-Garland relationship isn't being discounted in some ship isn't being discounted in some quarters, contract of no contract.

### 'See It' 2-Part **Senate Probing**

Friendly, coproducers of "See It on CBS-TV, spent several days in Washington, D. C., last week with a crew to film the "Senate Committee Story." Murrow had an enmasse interview with all 15 members of the new Foreign Relations Committee be-Foreign Relations Committee, be-lieved to be the first such filming of a Congressional group in ex-ecutive session. (At least it amounted to an executive session to all intents and purposes.) With sufficient footage taken to supply a full-hour show, "See"

supply a full-hour show, "See" will spread it over two programs, with the first of them last night

On the show's agenda is the British view of the U. S., fronting such international characters as Sir Bertrand Russeii and cartoon-lst Low. Sir Bertrand's role on 'See' will be at least 15 minutes, No date has been set for the exposure.

#### CANADIAN PLAYERS ON 'OMNIBUS' JAN. 30

Stratford, Ont., Jan. 18.
Canadian Players, pro group now touring its "platform production" of Shaw's "St. Joan" through northern Ontario, will do a scene from "Hamlet" on "Omnibus" Jan. 30. before taking "St. Joan" to Detroit, Buffalo and Corning, N. Y. Previously non-Equity, company has now signed up and its three British members—Douglas Campbell and wife Ann Casson, and Tony an Bridge—will be granted the same privileges as Canadian citizens.

#### The New Nielsens

(Two weeks ending Dec. 11) Two weeks ending Dec. 11)
Jackie Gleason (CBS)...53.4
Toast of the Town (CBS)...51.8
I Lovy Liucy (CBS)...51.2
Bob Hope (NBC)....46.8
Dragnet (NBC)....45.7
Mitton Berle (NBC)....45.2
Max Liebman Spec (NBC).43.3
Disneyland (ABC)...42.9
Coronton Merc (NBC)...42.9 Disneyland (ABC) ....42.9
Groucho Marx (NBC) ....42.0
GE Theatre (CBS) .....41.0

### Framer Strikes It **Rich Even Though** His Show Doesn't

In one of the few known times on record, a sponsor is paying a show's packager to keep a show off the air. This happens to be the situation as it pertains to Walt Framer and his "Strike It Rich"

"Rich" has been lopped off the Wednesday night at 9 tv schedule at CBS, with the sponsor, Colgate, Installing the "Millionaire" film series as a substitute show starting tonight (Wed.). Colgate also bankrolis the "Strike It Rich" day-time show on the same network, and in order to protect its exclusivity on the property the company is paying Framer a substantial sum of money to keep it off the nightlime schedule and prevent any other client from picking it up.

any other client from picking at up.

That doesn't necessarily means "Rich" as a haif-hour nighttime entry will be permanently missing.

There's already talk that Colgate may get together with ABC in the hopes of dickering for a good time siot. However, there's nothing definite on this yet.

#### B.B. Pen Asks \$1,500,000 Claiming ABC Breached **Contract on Jessel Show**

Hollywood, Jan. 18. American Broadcasting - Par

Hollywood, Jan. 18.

American Broadcasting - Paramount Theatres was named defendant in a suit filed this week by B. B. Pen Co. in Los Angeles federal court for \$1,500,000. Complaint charges AB-PT with breach of contract and fraud in connection with the telecasts of George Jessel's tv shows last season over 50 stations.

Suit alieges that the plaintiff spent \$375,000 in imperiting and merchandising campaigns geared to the telecasts, B. B. claims AB-PT allowed the show to be cancelled in many instances, that the telecasts ran late and ran over, and some didn't run at all because they were put off the air for other shows. Pen company was forced to defray these charges except in a few instances, it's alleged.

Further charges allege that ABC sent "improper, excessive and duplicate bilis" to the pen outfit and that the television pictures were so indistinct as to be "wholly valueless" to the pen outfit.

### BIG STARS GET CONTRACT-HAPPY

ing their television headliners into longrange contracts with networks rather than show-by-show deals with sponsors. This line of deals with sponsors. This line of attack is one of the more direct results of the Jackie Gleason and Ed Sullivan deals recently signed with CBS. Not only can the percentery get a better deal with the web, but they are assured of stability over a longer period of years, a better tax break and a firmer chance of steady employment even after their high Nielsens are a thing of the past.

For example, a five-year deal between NBC and Ralph Edwards is currently in process of finalization. There's also talk of a long-termer between NBC and Sid Caesar.

ition. There's also talk of a long-termer between NBC and Sid Caesar.

Situation is inviting raised eyebrows, with many of the opinion that such longterm thinking is, in reality, shortsighted vision, since it makes no allowance for changing audience habits and new patterns of the future. Too, it practically represents a reversal on the part of the networks who, only a year ago, were bemoaning the fact that they were saddled with longrange contracts on talent who now only enjoy fringe popularity.

The recent negotiations between Gleason and Sullivan and CBS revealed the keen rivalry between both major nets for talent. It also showed that the networks tieing up the act would provide a firmer wedge on the time. NBC, for example, has allocated the Tuesday night spot to Militon Berle. Gleason and Sullivan also have their guarantee of time periods. As it will work out, a sponsor bidding for anyone of these are committed to the time periods. At the same time, a prospective sponsor wanting that particular time segment will have to go along with the star to whom it's allocated. Combination selling by the networks is figured to be much easier. Net will also have a firmer control of the show when they control the time and the star.

The networks are admittedly going into the talent picture with heavier commitments than at any time in their history. The chains have contracts with the toppers in the spectaculars, as well as long-term pacts with regulars. Today, however, the webs are committed financially rather than with management problems. Years ago, the nets had their own talent subsidiaries but the FCC forced them todrop performer management.

There are some recent examples in which networks didn't do too

drop performer management.

drop performer management.
There are some recent examples in which networks didn't do too well in tieing up performers.
ABC-TV, for example, dropped its contracts with the Will Mastln Trio, Joel Grey, George Jessel and others. NBC and CBS have permitted talent deals to lapse. They're still stuck with offers. The tendency today by the chains is to pick up those that have made good on the networks for at least one season. A reputation in other fields will no longer suffice for a longterm pact.

Another factor that will make longterm deals with stars more attractive to the networks lies in the fact that many will go film, and therefore the network may be able to control their exhibition in competitive situations as well as in areas where they have no affiliation. There are some recent examples

### What Will the Specs Be Like Next Season? NBC Now Working It Out

#### 'Toast' in the Aft.

'Toast' in the Aft.

The most sought-after tv tickets in N. Y. are for the Ed Sullivan "Toast of the Town." The demand has been so great that the network, the client and the agency, all of whom share in the distribution of the cuffo tis, have been obliged out of sheer desperation to open up the Sunday afternoon rehearsal to disappointed applicants.

Now the word's got around that the afternoon session is the real thing to see—three hours of relaxation and enjoyment while watching Sullivan & Co. whip the show into final shape. Everybody now wants the off-the-air matinee.

### **NBC-TV Dickering** For Storer UHF In Portland, Ore.

Having resolved its initial UHF purchase under the new FCC "five plus two" ruling by its acquisition of WNBK-TV in New Britain, Conn., with its upcoming 1,000,000, watt transmitter, NBC has initiated negotiations with George B. Storer for the purchase of his Portland, Ore., U station as the network's second such holding. Storer acquired his station (KPTV) some time back from Empire Coil Co. It's NBC's present tv affiliate and was one of the first U's in the nation to crash the upper high barriers for a click.

Sudden appearance of Storer in New York last week from Miami brought in its wake the report that he and NBC were in negotiation for the web's purchase of the outlet. Previously NBC had been scouting the San Francisco U horizons, although it would much prefer owning-KRON-TV in Frisco (owned by the S. F. Chronicle). Latter is a V. Whether or not the Portland deal goes through is still problematical, although negotiations at the moment are reported as hot. Having resolved its initial UHF

WOKY-TV Deal Okayed
Washington, Jan. 18.
CBS became the first network
have an owned and operated (Continued on page 32)

#### Hellinger's Posthumous Screenplay (17 Yrs. Old) Set for TV Unveiling

set for TV Unveiling
permitted talent deals to lapse.
They're still stuck with offers.
The tendency today by the chains is to pick up those that have made good on the networks for at least one season. A reputation in other fields will no longer suffice for a longterm pact.
Another factor that will make longterm deals with stars more attractive to the networks lies in the fact that many will go film, and therefore the network may be able to control their exhibition in competitive situations as well as in areas where they have no affiliation.

PERSON TO PERSON'

UP TO 87 OUTLETS

CBS-TV's "Person to Person," though slotted in fringe 10:30 p.m. though slotted in fringe 10:30 p.m. the objection mark, a spread regarded as "impossible" when the Ed Murrow-hosted stanza premiered in the 1993-54 season. Show is all live, no kinnies permitted.

"To be will add a threesome in successive months in picking up to the produced the suddion of the version. Deal was made via the William Morris agency, which switch as date yet for which who hasn't set a date yet for the will smooth of the version. Deal was made via the William Morris agency, which switching ad agencies for both its radioty receiver and hearing aid it to "Eigin" producer Herb Brod.

"To be will add a threesome in successive months in picking up a Macon, Ga. (Jan. 21): Baton Rouge, La. (Feb. 4), and Dallas (March 11), giving it 87 outlets.

Set for TV Unveiling
A screenplay which Mark Hellinger wrote but never got to produce will get its posthumous of an era in tw then more and more stress is being placed on the writing, notably where dramatic show on the excitor produce will get its posthumous of an era in tw then more and more stress is being placed on the writing, notably where dramatic show on the produce will get its posthumous of an era in tw then more and more stress is being placed on the script. Spreadious placed on the script

The NBC tele factotums are currently wrestling with the problem of next fail's spectaculars. They'll be back, of course, but in what shape, size and form are the major issues that have yet to be resolved. Nor has it been determined yet just how many Max Liebman will do. (He's still working out his new contract with the network, and it'il probably be a longtermer.) Liebman this season is doing 20 of them—10 Sunday and 10 Saturday specs—but it's virtually been established that he'll cut down on the number next season, perhaps alternumber next season, perhaps alter-There's a strong possibility that some of the time segments will be

#### Ft. Knox

Max Liebman's Feb. 27 (Sunday) telespecial on NBC isn't taking any chances on being also-ran to the CBS "Toast of the Town." Rounded up so far are Milton Berle, Martha Raye

are Milton Berle, Martha Raye and Ray Bolger. Liebman, incidentally, had wanted Bolger for "Connecti-cut Yankee," but the ABC-TV dancer-comic won't be availa-ble for that Saturday spec, which is dated March 12.

changed next season, although there's nothing definite on this score yet. It's also been indicated thus far that they'll continue in thus far that they'll continue in 90-minute length, though this, too, is subject to further huddies. Saturdays and Sundays, along with Monday ("Producers Showcase") still hold the edge on preferences. The specs, it's been established, will continue through the summer months, though costs of the shows will be downgraded. (Average spec through the regular season carries a \$300,000 sponsor tag.) Despite recurring reports that

carries a \$300,000 sponsor tag.)
Despite recurring reports that
Liebman will revert back to heimling a Sid Caesar-Imogene Coca
"Show of Shows" next season, NBC
says 't'aint so; Liebman will in no
way become identified with the
team and format, although it's
been hinted that the two stars may
be reunited 'on occasion' but not
on a regular basis.

### Chas. Jackson's **JWT Script Job**

Charles Jackson. Lost Weekend" and other novels. is joining the J. Walter Thompson agency as script editor on "Pond's Theatre," the weekly Thursday night hour dramatic show on ABC-TV which bowed last week.

TV which bowed last week.

Pacting of Jackson is indicative
of an era in tv when more and
more stress is being placed on the
writing, notably where dramatic
shows are concerned, which in
turn is expected to cue a bid on
the part of the agencies for writing talent with name value.

Jackson originally worked on



1.

on RADIO!

S! FUN GALORE!

"Ain't She Sweet" "If You Knew Susie"

"Whoopee"

"Ida"

"Margie"

**ZIV'S ANSWER TO** RADIO'S BIG NEED FOR BOLD, NEW PROGRAMMING!

Write, phone or wire today for facts on how to put the Cantor name to work for you! Hurry!

JIMMY Eddie's favorite clowning Partner!

1529 MADISON ROAD . CINCINNATI 6. OHIO

FREDERIC W.

HOLLYWOOD

1.

### Hatch Sweeping Congressional **Probe Into Radio-TV Monopoly**

Washington Jan. 18.

Plans for a broad Congressional inquiry into monopoly in radio and tv are being hatched by the Senate Judiclary Committee under the chairmanship of Sen. Hariey M. Kilgore (D-W. Va.). Advising Kilgore on the scope of the investigation is Howard L. Chernoff, West Virginia broadcaster now living in San Diego.

According to a statement last week by Kilgore's office, the Senator, a vigorous foe of monopoly, is interested in network ownership of statlons, broadcasting opera-

is interested in network ownership of stations, broadcasting operations by radio-tv manufacturers, newspaper ownership of stations, and network affiliation practices. Kilgore, the statement declared, is particularly interested in "a network's power to arbitrarily switch its affiliation from one station to another in the same market" and has asked Chernoff to gather information regarding "several recent Instances" of such shifts.

"several recent Instances" of such shitts.

Kilgore has not decided whether he will head the 'subcommittee which will conduct the Inquiry. There's speculation he may turn the probe over to Sen. William Langer (R-N. D.) who has similar anti-monopoly views.

Kilgore said that data being gathered by Chernoff as the result of conversations with "key people" in the Industry "should provide us with an excellent background upon which to decide the extent and course of our inquiry."

Meanwhile, indications developed that the Senate Interstate Commerce Committee, under chairmanship of Sen. Warren Magnuson (D-Wash), may abandon a network investigation begun under former chairman John W. Bricker (R-O.). The Committee has given notice to nine temporary employees assigned to investigatory work that their services are being terminated as of Feb. 1.

Included in the group are former FCC Comr. Robert Jones, who was selected by Bricker to head up the network study, and Harry

mer FCC Comr. Robert Jones, who was selected by Bricker to head up the network study, and Harry Plotkin, radio lawyer, who was appointed as minority counsel for the probe. With the change of party control of the Committee as the result of the elections, Plotkin presumably became majority counsel. Plotkin had planned to return to private practice at the end of the month but Jones' plans have been uncertain.

### Falstaff, CBS-TV In Ballcast Pact

CBS-TV has inherited the base-CBS-IV has inherited the base-ball "Game of the Week," drop-ped by ABC-TV after two years, under Falstaff Brewing sponsor-ship. Included in the array are the Chi White Sox. Brooklyn Dodgers. Cleveland Indians, Cincy Reds and N.Y. Giants, but negotiations are going ahead on annexing others. Deal was made via Dancer-Fitz-gerald-Sample, repping the beer

Outrit.

Picked up will be 24 pennant race games plus two spring training jousts.

#### Cancels DuM 'Stranger'

Pharmaceuticais, Inc., will ankle sponsorship of DuMont's "The Stranger" after the Feb. 11 tele-cast, Edward Kietter Assoc., agencast. Edward Kletter Assoc., ageney for the bankroller, was uncertain until yesterday (Tues.) whether to ride with the half-hour Friday showcasing since the hookup
was diminished recently by three
or four major market stations.
Future of the coin used by
Pharmaceuticals for Geritol on
'The Stranger,' is so far undetermined.

Kansas City — Mid-Continent Broadcasting Co. operating trio of radio stations, including WHB here, has shifted corporation officers. Robert H. Storz, formerly president, being upped to chairman of the board. Todd Storz, who was v.p. and general manager is now president. George Armstrong, who came here from Omaha to take over reins of WHB when it was purchased last summer, now becomes v.p. and general manager of WHB.

#### Tom Loeb's New Status

Tom Loeb has moved into his Tom Loeb has moved into his new post as national program manager at NBC-TV. Loeb entered radio programming in 1936. joining Lord & Thomas in 1937, and except for a hlatus for World War II as an Air Force Captain, was associated with L&T and its successor, Foote, Cone & Beiding, until 1950.

He joined NBC-TV in 1950 as associate producer of the Kate Smlth program.

#### \$100,000 Severance To Cecil & Presbrey Aides In Dissolution Gesture

In Dissolution desture
Dissolution of the Cecil & Presbrey ad agency as of the 1954
finale was not without its human
interest sidebars. Prexy Tom Malaney himself went to bat to inform
the trade on the destiny of the
personnel. Roughly \$100,000 was
given to employees in severance
pay either just before Christmas
or at year's end, according to their
expressed wishes. Payments ranged
from "'substantial" ones for the
older hands to "smaller" ones for
those with the company for only
a short time.

a short time.

Maioney said that stockholders are being reimbursed for their holdings "in a manner that seems satisfactory to all of them. The board of directors, whose holdings satisfactory to all of them. The board of directors, whose holdings controlled the company and who put substantial cash into the business in the last three years, are being reimbursed "dollar for dollar." (Board consisted of Samuel Dalsimer, E. B. Doakes, J. D. Tarcher and D. C. Thomas, plus Maloney). Older stockholders receive a "substantial" profit over their original payments for stock. Estate of James M. Ceell, largest slockholder, also benefitted "substantially" in the stock retirement. "We are all proud of the way in which the affairs of the corporation were concluded," Maloney declared. "Our clients were serviced through the end of the year. Accounts were taken care of in aid details. The great majority of employees have been placed in jobs equal to or better than those they left. Many accompanied accounts left. Many accompanied accounts to various agencies; many secured jobs of greater responsibility. Agencies seemed eager to utilize the values experience of Cecil & Presby people in all branches of the agent business."

#### WCAU RADIO HITS **BILLINGS JACKPOT**

Philadelphia, Jan. 18. Highest total billings in station's 32-year history was cloocked up by WCAU radio in 1954 with local net revenues rising 8% and national spot income up 13% over 1953.

Announcement and station break Announcement and station break business accounted for the greater share, but new trend was recog-nized in advertiser acceptance of five-minute programming with a peak of 51 five-minute segments

peak of 51 five-minute segments sponsored weekly.

Health of WCAU radio was best demonstrated by the wide variety of business categories represented in its 1954 roster, such as depart-ment stores, foods, grocery chains, breweries, soft drinks, banks, real estate, automotive, clothing, trans-portation, soaps and cleaners, chemicals, nursery and farm prod-ucts,

#### Priscilla Morgan's Own Setup; To Rep Fred Coe

Priscilla Morgan, ex-Liebiing Wood and Talent Associates, after checking out of latter organization, has set up shop on her own, with accent on repping tv writers, directors, producers. Last week she signed up Fred Coe, who helms NBC-TV "Producers Showcase."

Coe exited Talent Associates recently.

Martin Manulis, Tad Mosel, Don Appeli are among others on the Morgan roster,

Bingo-Happy Mpls.

Minneapolis, Jan. 18.

This video area has gone tv bingo hog wild with three of the five stations offering variations of the game of chance and the two others considering it.

Game has been a real shot in the arm for late hour programming which hitherto in this neck of the woods has had difficulty in obtaining any substantial ratings. Not so, however, since tv bingo came on the scene.

Moreover, sponsors are falling ali over themselves trying to get in on the deal which is a boon for stations' exchequers. Moreover. costs involved are comparatively

WTCN-TV started the thing and it caught on like wildfire. WMIN-TV and KSTP-TV quickiy got into the swim. WTCN-TV's is called "Marko." KSTP-TV calls it "Natco" after the National Tea Co. chain stores which pass out the cards. For WMIN it's just plain tv

### **Gotta Have Shock** Values: Goodson

Independent packagers must come up with shows with qualities of "uniqueness or shock value" if they're successfuily to survive in television's present economic setup, Mark Goodson said last week. The partner in Goodson-Todman Productions deciared that with sponsors demanding a quick payoff in terms of audience and cost-perthousand, quality scripts and quality casting aren't enough to make a new show succeed—they've got to be unique.

Goodson points to the cancelia-

to be unique.

Goodson points to the cancellation of "Father Knows Best" by Kent ciggies as a case in point. Show, although received well by the critics, failed to build a strong rating position during the time it's been on the air. Goodson said that Kent looked over its ratings and cost-per-thousand figures on "The Web," a G-T package which "Father" replaced, and found they cost-per-thousand figures on "The Web," a G-T package which "Father" replaced, and found they had been doing better with "The Web." "What they failed to realize." Goodson said, "is the fact that "The Web' had five years in which to build up that audience." "Medic" and "Disneyland" are

"Medic" and "Disneyland" are two cases which Goodson used to iliustrate his "uniqueness" or "shock value" point, "Medic" had an instantaneous success because of the shock values (pius uniqueness) inherent in the show. "Dis-neyland" was a success because it's unique, viewers have to watch it because they can't get anything else like it. Both shows are quality programs, but it's these unique values that have made them hits where shows of comparable quality have failed. ness) inherent in the show

Situation is especially tough in the fields of situation comedy and audience-participation shows, Goodson said. A situationer previously needed only good scripts and good casting to succeed. Now, every one is like the next, and it takes more than just good production to turn

#### **DuM Cancels Pro-Bowl** Game, Lacking Sponsor

Departure of Tom McManus a month ago from DuMont as sport topper there brought a lot of re-sponsibility at once down on suc-cessor Jimmy Dolan's shoulders. One of the items Dolan had to iron out immediately was lining up the Pro-Bowl Game, from Los Angeles, skedded for this Sabbath (16) However, even after finalizing arrangements with the National Football League and others involved in ball League and others involved in the game, it left the network with about three weeks to make a sale. Apparently, it was too short a time to line up a bankroller, because DuMont had to back out late last week on telecasting the grid con-

Incidentally, it's reported that Harry Coyle, boss of DuMont's Monday night boxing setup, has ankled the network.

### THE LEAR PLAN FOR CHICAGO TV

By LES LEAR
(Business Manager, "Welcome Travelers")

Chicago, Jan. 18.

What was known as "the Chicago school" of television is still operating at the old stand, although its graduates are now working before non-Chicago ienses. They worked hard to get their graduation certificates, so they are now coasting-on both the east and west coasts.

One excuse that advertising agency executives give for the exodus is that Chicago manufacturers like to take expense-deductible business trips, and having shows in New York or Hollywood gives them a

legitimate excuse.

It was this argument that prompted the so-called Lear Survey of New York and California sponsors. This survey indicates that 92.8% of these coastal tycoons like to travel, too. Of the remaining 7.2%, 2.4% have such substantial holdings in their companies that they feel business trips are money out of their own pockets; 1.3% suffer from motion sickness while traveling, and 3.5% have jealous wives who won't permit them to take solo business trips.

This leaves a potential market for Chicago television of 92.8% of east and west coast manufacturers, to whom Chicago offers a wide variety of advantages. There's the Rosenwald Museum of Science and Industry for the research-type executive, not to mention North Clark street dives that offer tremendous opportunities for a psychological study of the mass market. Our Chicago Art Institute offers the ultimate in artistic beauty, and our "B" girls aren't bad looking, either. We have adequate studio facilities, with client conference tables in the luxurious Pump Room of the Ambassador East hotel.

#### We Take Care of Taxes, Too

Although we are accustomed to working on tight budgets, we can make a show cost as much as tax purposes demand.

Also, there is something about the breeze blowing in across Lake Michigan that seems to clear the air of artistic temperament. The last Chicago performer who demanded an easy chair in his dressing room has been sitting quietly and restfully ever since.

room has been sitting quietly and restuilly ever since.

Perhaps more than anything eise, we offer the coastal sponsor a lot of fun. Our casts and crews work together with producers and directors in a warm, close-knit alliance that not only gets results but gets them with a minimum of mental anguish. The saie of ant-acid ulcer tablets in drug stores adjacent to television studios in Chicago is on a par with the sale of berets in Chicago men's wear establishments.

We cannot guarantee the enthusiastic acceptance of your Chicago-originated show by network brass in New York or Hollywood. Shows like "Garroway-at-Large," "Studs Place," "Cactus Jim" and "Kukla, Fran and Oilie" seem to offer a vastly wider appeal to families in a first-floor living room than they offer in the rarefied atmosphere of an ivory tower.

Although I have previously made little mention of the Lear Plan for Tax-Deductible Trips, word must have reached CBS. Already, Columbia is working on television studios that will accommodate pienty of big shows. The Chicago Arena, long the home of visiting ice shows, is being remodeled with the belief that the previously frigid atmosphere can be warmed up by a few hot shows.

Chicago has iong been the center of the industrial film industry, and our film companies are plunging right into television with gratifying results. Distinguished and potent commercials are being filmed by the hundreds. Lack of a sufficient talent pool of starlets to offer the visiting sponsor opportunity for extensive auditioning seems to be all that keeps us from turning out complete film shows. The Lear Plan contemplates a Lend-Lease arrangement with Chicago night spots which would remedy this shortcoming. And with the Lear Plan, we intend to go a step farther. We will have a few starlets who can act. Or maybe it gets down to this—that if the public likes a show, the point of origination makes absolutely no difference to viewers.

Seriously, Chicago has had to offer freshness and originality to

Seriously, Chicago has had to offer freshness and originality to survive in the television competition. With any substantial roster of big-name stars missing, we have had to come up with ideas. Chicago television people who specializes in ideas are doing well. They will do better when studio facilities increase.

Meanwhile, I just happen to know where you can get a few great shows at prices that make them sensational values. These shows are so good that they will probably be moved elsewhere as soon as they click. We have seen It happen so often that it doesn't discourage us any more. We just build another one.

You East and West coast sponsors have a real opportunity. You

have a definite advantage over Chicago sponsors because, in order to travel, they must go somewhere else. If you're interested, send me a collect wire—and don't even bother to say, "Have tuxedo." A simple "Will travel" is all that's necessary.

#### Strong Shows Sell TV Sets

(with also a working stake in compatible color) it's for the very that, on the basis of present resimple and selfish reason that both ports, the Ray Milland show may facets of the industry (manufactur-join the list), whereas NBC's lone

simple and seinsh reason that both facets of the industry (manufacturing and programming) are today indissolubly entwined.

Big Risk Pays Off
Perhaps the most interesting aspect of the drastic changeover in tv program patterns for the '54-'55 season is that the network that took the biggest risk and went way out on a 'limb in a bid to revitalize its program structure—namely NBC—has thus far come off best in an appraisal of the NBC vs. CBS scorecard. Certainly it would seem more than mere co-incidence that CBS, which for the most part has pledged allegiance to the old program pattern, has suffered the brunt of the '54-'55 cancellations treversing a situation which found NBC taking the major rap the year before).

CBS spectrum (with the possibility that, on the basis of present reports, the Ray Milland show may join the list), whereas NBC's lone casualty thus far has been the fringe time "Ethel and Albert." This is in sharp contrast to the season previous when NBC took it on the chim with such cancellations as the Ezio Pinza "Bonino" show, "Campbell Sound Stage," "Original Amateur Hour," the exiting of Fred Allen's quizzer, the Dave Garroway Show, the departure of "Name That Tune" and Firestone to pave way for the refurbished Monday lineup, etc.

Not that NBC is immune to any upcoming cancellations. There are still shaky entries around, includ-

would seem more than mere coincidence that CBS, which for the
most part has pledged allegiance
to the old program pattern, has
suffered the brunt of the '54-'55
canceliations (reversing a situation which found NBC taking the
major rap the year before).
Such sponsor lopoffs as "Life
With Father," the Celeste Holm
show, Eddie Mayehoff's "That's
My Boy," "Father Knows Best,"
are all '54-'55 casualties off the

## NBC-TV'S 'PACIFIC SPECIFICS'

### Pink (Ham's) Elephants

Participating programs under the NBC-TV concept will lead to further improvement of program content and break down "the straightjacket of strictly half-hour and one-hour shows," says Richard Pinkham, the web's "participation" veepee. Maybe five years from now, declared Pinkham at the Harvard Club in New York Monday (17), the network would have a program sked "which is not predictable on a week-to-week basis, but each evening would be assigned to a different top producer.
"Every Monday night would be Leland Hayward Night, Tuesday Max Liebman Night, Thursday Josh Logan Night. Given a really free hand, free of client, free of clock, some pretty wonderful things might appear. One night it would be Milton Berle for nine minutes, followed by Sadier's Weils ballet for an hour and a quarter and then a prizefight. The next night might be two solid hours of a bullfight in color direct from Madrid, followed by a visit to the Museum of Modern Art."

### **BBC-TV Negotiates for Permanent** Two-Way London-Continent Link

London, Jan. 18.

With the international television hookup firmly established under the umbrella heading of Eurovision, BBC-TV has ordered a permanent two-way link between London and the Continent. This was revealed by Sir George Barnes, the corporation's topper, at a press conference reviewing the progress during the past year and outlining the prospects for the current year when, for the first time, the state network will be faced with a competitive system.

The new Continental link, which

with a competitive system.

The new Continental link, which will cost upwards of \$1,000,000 annually to maintain, will be ready before the end of 1955, but in reply to a question by VARIETY, Sir George said that a trans-Atlantic link was still in the research stage. The technical problems were being studied by scientists on both sides of the Atlantic but there were still major problems to be surmounted. Sir Gorge also reported that the

major problems to be surmounted.
Sir Gorge also reported that the
British television industry was experimenting with the American
system of color transmission via
which a tint program could be
telecast through a black and white
channel. He had seen the U. S.
system during his visit to America
last September and was very impressed with it and the current
tests were to determine whether
it would be suitable on the British
standard of 405 lines.
Admitting that the entry of the
commercial tv web had resulted
in inflation of talent and staff
(Continued on page 32)

### WNBQ's Chi-Made **Shows Get Break**

Chicago, Jan. 18.

NBC-TV's WNBQ is revamping its early afternoon weekday block in a move to put the local entries on a stronger competitive footing, especially against the CBS-TV network daytimers carried on WBBM-TV. Unlike the CBS station, WNBQ gets a crack at the hometown audience during the parent web's layoff from noon to 2 p.m. and word has come down from general manager Jules Herbuveaux to pump some new life into the period.

period.

Major change in the new layout bowing next week is the consolidation of the current Eddie Doucette cooking show and the Bob Murphy-Kay Westfall gab-interview session into a 75-minute souped-up display. Strip, besides Doucette's cheffing and the interview segments along the femme service lines, will also include straight entertainment fare. On hand will be the Art Van Damme instrumental quintet as well as a 16-piece staff orch batoned by Joseph Gallicchio. Expanded crossboarder will hold down the 12:45 to 2 p.m. spot.

spot.

Moving in from 12:30 to 12:45 is a new kiddie-angled show featuring Kenny Bowers, who heretofore has been a WBKB property. The noon half-hour continues to feature Johnnie Coons' "Noontime Comies," which started the trend toward lunchhour moppet programing three seasons background.

#### Weitman to Coast

Robert M. Weitman, ABC-TV's talent & programming veep, trained to Chicago and the Coast Monday (17) for a series of network programming meetings in both cities. While on the Coast, he'll also huddle with Walt Disney on the latter's daytime strip and with "Make Room for Daddy" producer Lou Edelman on the two pilots Edelman is prepping for the web.

He's due back in New York around Feb. 4.

### **Coast Showdown** On NCAA Grid; States Act, Too

v a dramatic monkey wrench plans for another year of s quo in televised football by status quo in televised football by announcing earlier this week that unless the NCAA-TV at the end of the month sanctions a regional tv plan the nine PCC members will refuse to participate. Though there are other countermotions to what had seemed the imminent NCAA okay of a national setup like last year's, the Coast move is the first showdown phase of the controversy. The move has come as a complete surprise to many the first showdown phase of the controversy. The move has come as a complete surprise to many pro-status quo collegians, who were aware of Coast discontent with the old arrangement but felt, until now, that PCC and the Big 10 Conference (with which it is allegedly working very closely on tv strategy) "were all talk."

The NCAA-TV committee, meeting on Jan. 31 for a final decision, practically got the final word at the recent general powwow of NCAA that there be no major change in the setup, but now that PCC has laid in on the line, three serious points come up for conchange in the setup, but now that PCC has laid in on the line, three serious points come up for consideration: (1) in the event that the baseball World Series runs into Saturday of the week it's played a Coast grid game is almost essential so as not to conflict with Series video coverage (that applies only if the Series are played in the Eastern Time zone, there always being a strong possibility of that); (2) that the Big 10 might follow suit, making a national hookup almost worthless to a bankroller without both conferences, and (3) there's no telling whether the PCC will set up its own regional program if the NCAA greenlights the old program, thus decreasing in another way—through competition in important Coast markets—the value of a national web show.

#### Action on Mich. Front

Action on Mich. Front
Lansing, Jan. 18.
Two Detroit Democratic representatives have sponsored a resolution in the Michigan Legislature that may have far-reaching effects in the squabble over NCAA televising of collegiate football games.

(Continued on page 46)

## MULTIPLE MENUS

There's a longrange gleam in the NBC-TV eye as it sets its sights on NBC-TV eye as it sets its sights on the comedians, personalities and showcasers of tomorrow — which may mean, in practice, the "bread and butter" programs just around the corner as option time comes up for a second breath in the next month or so. To date the network's program development factotums on the Coast alone have come up with some four dozen "active-and-let'sget-going" live and film projects designed not only to play fireman for failing stanzas but break out as properties strictly on their own with or without regard to specific slotting. It comes under the tag of "Operation Reserve." 'Operation Reserve.'

One of the first expected to reach fruition is the comedy skein star-rling Pat Crowley and Joe Wong, the latter as houseboy Sing in "My Man Sing." The web has been anxious to launch Miss Crowley since her emergence in pix and tv as a two-pronged emotional and light comedy player of considerable talents and physical endowments. A pilot of the show rolled out of Dynamic Productions last week on the Hal Roach lot. Other hot or lukewarm projects include:

Brecher, Dukoff, Et Al
An Irving Brecher showcase for One of the first expected to reach

An Irving Brecher showcase for either Kaye Ballard or Dorothy

Up Ed Dukoff's sleeve is an Afri-can-angled stanza, with discussions to be held on revolving show strategy and complexion of writers.

Still being talked up is a revival Goodman Ace's "Easy Aces," Still being talked up is a revival of Goodman Ace's "Easy Aces," with casting a problem currently. Marie Wilson was wanted, but is no longer available since CBS plcked up her option. Miss Wilson was also envisioned by NBC for a show of her own since the axing of "My Friend Irma" on the opposition network.

Another return would be the late Fanny Brice's Baby Snooks char-acter. Tests for the part are going ahead, with Jeri Lou James, Portahead, with Jeri Lou James, Portland Mason and Sandra Lee among the prospects, and with either Brian Aherne or Walter Abel as the father.

Ella Logan has done a radio taping of "Katy" which has been favorably commented on. Meantlime, Miss Logan is filling cafe dates on the Coast.

A revised story line by Lee Loeb is being rushed on "My Guy Joe," starring Joe Kirkwood Jr.

Mannie Manhein and Arthur Marx have finished the outline on "The Fabulous Flash," based on an idea by John Guedel, and a script is in preparation.

idea by John Guedel, and a script is in preparation.

Tom D'Andrea and Hal March were audition-kined in "The Soldiers" but another kine for this "potential hit" is being made. Meanwhile, March is joining Imogene Coca in New York for a couple of workouts on her Saturday night show, with prospects for a regular teaming.

regular teamup.
Sidney Sheidon has been assigned to rewrite "Adventures of a Model."

A pilot of "Impact" is scheduled, with initial show called "Air Marshai."

#### 'Alexander Botts' Series

'Alexander Botts' Series

Stories are being awaited from
Brandt & Brandt on the "Alexander Botts" series in order for the
pilot material to be selected. This
is a Tom McKnight entry, whose
other property is "Hildegard
Withers." Latter is being revised
for a possible Charlotte Greenwood

for a possible Charlotte Greenwood showcase. Previously mentioned for the latter series were Agnes Moore-head and William Gargan. Mindret Lord is scripting "Slow Train Through Kansas," an off-beater which Coast moguls are 24-sheeting.

beater which Coast moguls are 24sheeting.
Keenan Wynn's vehicle would be
"How Now Brown," with Bill Manhoff engaged for the rewrites to
bring it up to snuff. A pilot is due
this month.
William Asher is on a short leave
of absence from "I Love Lucy" to

(Continued on page 46)

### COAST COOKS UP Second Time Around for Network Shows Just as Good, Nielsen Finds

#### Sheaffer Hot for Quiz

Sheafter Pen, which bought "Who Said That?" on an alternate-week basis on ABC-TV a few weeks ago, has decided to go every week with the series, which starts Feb. 2 in the Wednesday at 9:30 slot. Initial order, via the Russell M. Seeds agency in Chi, was an every-week order but didn't specify the bankrolier for the alternate week.

John Daly will moderate the paneller, with Bob Considine and Pat Carroll set as permanent panel

### 'Stop Music' Axing On AM Cues CBS **Tuesday Revamp**

CBS Radio's 8 to 9:15 p.m. Tuesday slot will undergo considerable reshuffling in mid-February when "Stop the Music" goes to the chopping block after the sponsors exit. The web might normally be tempted to continue the 75-minute show as a sustainer, but the pair of sponsors. Exquisite Form Bras and Anson Watchbands (Quality Goods), have been picking up the last quarter-hour on an alternating basis. Thus cancellation by both, at the same time and for the same segment in the rotating array, kills off the whole project as far as the network is concerned. far as the network is concerned.

(Both sponsors alternate on the ABC-TV version of the show at 10:30 p.m.) The Bill Cullen-emceed outsizer

was launched last August amid a lot of fanfare but failed to make a dent in comparison with the original "Stop the Music" out of the Lou Cowan packaging factory.

Lou Cowan packaging factory..

CBS' Tuesday pinchfitters will
be "Suspense" from 8 to 8:25, In
a shift from Thursday, and "Mr.
Keen," cancelled only last week as
a crossboard quarter-hour and now
primed for resumption in its long
familiar half-hour dress at the 8:30 familiar half-hour dress at the 8:30 mark. For the capsule at 8:25, the network will slot Douglas Edwards' newscast cross-the-board. (Edwards is a three-a-weeker, Wednesday through Friday, for Pall Mall and a 7:30 p.m. Monday through Friday fixture on the tv side for that cig and other sponsors. Pall Mall gets first refusal to pick up radio's Tuesdays and Thursdays. Replacing "Suspense" on Thurs-

Replacing "Suspense" on Thursdays. I Replacing "Suspense" on Thursday will be "The Whistier." That's the dramatic skein with a longrun on the CBS Pacific web and originally on the full radio web about seven years ago.

seven years ago.

There'll be other program realignments and additions. One possibility is a news analysis capsule strip at 7 p.m. with Fric Sevareid heading it up in a shift from his 11:10 nightly co-opcast. Already set is Rosemary Clooney for a two-a-week ride, adding the 9 to 9:15 Tuesday vacancy to her Thursday show. The way "Operation Chirp and Chat" lines up, It'il be Miss Clooney in two workouts, Perry Como in three-a-week, followed by Bing Crosby at 9:15 cross-the-board.

#### Knipe as New Prexy Of C. E. Hooper Org

Appointment of James L. Knipe as the new president and chairman of the board at C. E. Hooper has been firmed. In taking over the top spot held by the late C. E. Hooper, killed in mid-December in a hunting accident, Knipe made it clear that he was readying the return to national rating service, a move heretofore biocked by a contractual agreement made in 50 with A. C. Nielsen.

A report by A. C. Nielsen Co., out yesterday (Tues.), offers a reasonably strong argument in favor of second showings of network vidcasts. According to results, among "The Best of Groucho," "Our Miss Brooks," "Mr. Peepers," or whatever network show is re-peated a second time on film, there is "no appreciable difference" in share of audience or length of time viewed from the original telecast.

viewed from the original telecast. The Nielsen study covers 24 different network shows in all and 254 reruns. From that total the viewership average was down 29% from the original playing, but Nielsen statisticlans say that this decline is not a fair indication of a rerun's pull since most of them are exposed in the summer when the number of tv sets in use is down considerably. Instead, in share of audience second runs are down only 9%, and the length of time a show is viewed is down 6% from the original showing.

Actually, where length of view-

Actually, where length of viewing is concerned, average viewing on the original show is 23.5 minutes while reruns average 22 minutes. Out of the 254 second runs on the 24 network shows, Nielsen compared the highest and lowest quarters (each equaling 61 replays) for more detailed info. The highest 61 replays went down a highest 61 replays went down a greater degree than the lowest 61, with Nelsen explaining that the higher rated shows were frequently higher rated shows were frequently (even in the summer) against the stiffest competition, and, because they were so high in the ratings originally, had farther to fall. Comparing the highest and lowest quarters as to rating and share, the survey (incidentally, the second of its kind by Nielsen) showed that in original exposure the top stanzas average a 43.3 rating and a 63 share against 29.7 rating and 55.9 share in second play. The lowest quarter got 19.7 rating and 32.5 share in original form against repiay figures of 15.8 and 30.8.

One of the disclosure in the Niel-

One of the disclosure in the Niel-(Continued on page 32)

### Shift de la Ossa; Job Is Scrapped

The managerial berth of WRCA (AM & TV), the NBC stations in New York, is being scrapped. Ernest de la Ossa, who's had that Ernest de la Ossa, who's had that ook op ost since July, 1953, will be given a different assignment — probably as a sales exec.—by general manager Hamilton Shea. De la Ossa has been with the NBC operation for 14 years, and before that worked for Macy's Dept. Store. Shea became g.m. about 15 months ago. ago.

ago.

It's feit that the manager's post now has too many points of conflict. It was created originally under Ted Cott to relieve him in his o&o capacity, with Cott later moving into the web's program veepship slot on the radio side, his current function along with merchandising.

#### **WOOLWORTH EYES NETWORK RADIO**

F. W. Woolworth Co., which has sponsored a couple of television one-shots in the past but never has used radio, is planning its first foray into the AM drena via a one-hour nighttime musical show. Lynn Baker agency, which holds the Woolworth billings, has asked all four of the radio networks to make presentations on what they can offer in terms of taient and facilities. Decision is expected shortly.

facilities. Decision is expensionally.

It's said that a pitch by ABC aroused the five-and-dime chain's interest in a nightlime radio stanza, and after talking to ABC, the chain and Its agency decided to do some shopping before making a final decision.

## It's the same difference...





The difference that sets WCBS-TV apart from all other stations in New York is its policy to devote the same effort, ingenuity and production skill to each of its programs, whether in the field of entertainment or in the area of education and information.

It is this "difference" that last year won for WCBS-TV the largest average audiences in New York, day and night.

It is this same "difference" that in 1954 earned for WCBS-TV high praise from the critics and the community for the largest schedule of public interest programs of any station in New York—plus a George Foster Peabody medal.

Finally, it's this same "difference" that last year persuaded advertisers to invest more of their dollars with WCBS-TV than with any other New York television station.

This distinction can make a big difference in sales to any advertiser who wants to get the most out of television in 1955.

### WCBS-TV New York, Channel 2

CBS OWNED. Represented by CBS Television Spot Sales.

### Beirn Bites Dog, Or Ad Agency's View of Newspapers Versus TV

Biow-Beirn-Toigo agency (ex-Biow made pungent news last week in made pungent news last week in a speech titled "Newspapermen Must Bite the Dog to Win the Fight for the American Advertising Doilar." Bein got lots lines and laughs off his chest in an appearance before the N. Y. chaper of the American Assn. of Newspapers Reps at

the Yale Club. Excerpts:
"Some years ago the late Albert
D. Lasker, a real giant among advertising men, said there were only
three things of major importance that had ever happened in the his tory of our business. They were; first and foremost, when F. W. Ayer, of Philadelphia, made his original contract with a newspaper and with a number of newspapers, whereby the commission system of payment of compensation for an advertising agency came into being. As Mr. Lasker said, that made advertising into a business. His secvertising into a business. His second step, he felt, was when he himself hired a great copywriter by the name of John Kennedy, paid him the largest sum that far in the history of the advertising business—and dramatized copy, as the most important element in the advertising business. And, the third great seep was when J. Walter Thompson introduced sex into advertising, in their ads headed. The

Thompson introduced sex into advertising, in their ads headed, The Skin You Love to Touch.
"It was the newspaper profession that permitted advertising to go into business—and it was the newspaper business that had the vision to start something new. When Mr. paper business that had the vision to start something new. When Mr. F. W. Ayer suggested that the only practical way of handling agency compensation was through the system which is still in effect today, successfully, it was the newspers of America who said 'yes'-d we, who call ourseives the ac vertising profession, must never forget that.

#### Came the Revolution

"Fundamentally, there has been a revolution in the field of advertising. It started with the advent of the radio. Granted that the advent of a new medium tends to expand the sum total, nevertheless, this meant that the advertising dollar had to be split up to provide for a new medium, When I refer, therefore, to the advertising doilar, I mean the percentages and pro-portions as they have been split up for the various media. Then, when an ewspaper publisher coupled this problem at the time, with the steadily rising cost of production of a newspaper, it became a serious matter. But radio came—and has remained And non-terision. remained. And, now television, with its scientists, its research, and with its scientists, its research, and its 'progressive dynamism,' its preparations for color — cause a further demand on that same 'advertising dollar is quite an unemotional object, so is the man who spends that advertising dollar. He knows only one thing—results.

one thing—results.
"The history of American journatism does not move him very much, when he cuts up his adver-tising dollar. The fact that news-papers are the fundamental of all freedoms is something he uses in freedoms is something he uses in speeches before patriotic groups specenes before parriotic groups— but he still asks one question of his advertising agencies: 'Where will I get the greatest impact for my money? Where will I reach the most customers for the least cost?' And, he is being conditioned very carefully to think more and more about television tand even radio. These two media are using every means possible to promote themmeans possible to promote them-selves and to use new methods in everything they do - since they have no past methods on which to rely. They are doing a real promo-tional job for themselves.

#### 'Scoop' Had Its Day

'Scoop' Had Its Day

'Let's take a look at your competitor, television. They televise hearings in the Senate—and have the whole nation watching. Ed Murrow takes his camera into the homes of famous people. His network (CBS) brings its correspondents to America from all over the world for a round table discussion of world affairs. The 'scoops' has become a thing of the past. You never hear an 'Extra' on the street any more. On every side I hear newspaper friends of mine deplore this situation.

"To me as an outside observer"

(who never was a newspaper man once myself') I think it is time that the newspapers of America took stock of themselves—and got rid of this defeatist attitude.

"The newspaper is a very im-portant part of our American life It is the core of our freedom. It is as important with your breakfast as your eggs and toast. (I do not mention coffee since we represent a company which sells White Rose tea.) It is the lasting impression on the mind. And, to be realistic, who ever heard of wrapping a fish in a television set?

"But, seriously, what is the newspaper doing to fight these new newspaper doing to fight these new, modern competitors for that important advertising dollar. Is the newspaper keeping up with television in creating new things—aggressive dynamic methods—and showing greater leadership? In icadership of the newspaper lies the answer. In new and progressive ideas that will take the American newspaper a step forward, to newer and better things, will lie the solution.

"One dare not just be angry or despondent about the fact that science has brought forth new media to challenge the once singular place of the newspaper and magazine in the field of advertising. The question is—what should be done about it?

"The youngster who now wants to write or who wants adventure, tries to get a job in radio or television. It is a more lucrative field, even from the start. Your competitive media, thus, are gathering to themselves the best young crea-tive men of today—the men capable of fighting for news; of creating new ways and means of getting greater reader interest—the new William Randoiph Hearsts, the new Joseph Pulitzers, the new Hechts and MacArthurs, the Peglers, the Walter Howies, the McEvoys, the Adolph Ochses and the Bennetts, Reids, Roy Howards, and others of to-

morrow.

"This is a most serious problem, in my view. Manpower alone
solves all problems. Young manpower means that one is preparing for tomorrow. Somehow, the
newspapers must meet this competition—and they must meet its com-petition—and they must meet it fast—to regain that fine group of creative young men who will find the way to fight back.

#### Wan Who Forgot Yesterday

"The chairman of our company is a man named Milton Biow. I have worked for, and with him, for a number of years. If I would sum up his unique approach toward life. I would call him: 'The Man Who Forgot Yesterday,' which means his keen awareness of the fact that the rewards go to those who offer something fresh and new and offer something fresh and new and non-traditional. If he has a secret, it is just that—that plus plain hard work. Perhaps this philosophy fits our problem here today. It is ahout time that American jour-nalism too, 'forgot yesterday' and started to push forward again ag-gressively and with poneering dar-ing as they used to do. Let the

ing, as they used to do. Let the scoop come back into its own.
"In a book by Frank M. O'Brien, entitled "The Story of the Sun, published back in 1918, he quoted the scoop come because of the sun, published back in 1918, he quoted the scoop company. John B. Bogart, who was city edi-tor of the New York Sun from 1873 to 1890, as saying something that all of us knew but often forget: When a dog bites a man, that not news, because it happens so often, but if a man bites a dog, that is news!"
"Another great newspaperman by the name of Winston Churchili

the does some work on the side, too), said, back in 1898: 'It is better to be making the views than taking it; to be an actor rather than

a critic.'
"What does this really means? Perhaps it means that the new papers themselves ought to g back to what made them greatback to what made them great—
making the news; making new
ways of getting the news—creating the news. A former newspaper friend of mine, who became
quite famous in his youth, explained how he did it. He said to

#### Caroline Burke's Tape. Film of World Tour

Caroline Burke, NBC-TV producer, leaves on Feb. 19 for a world tour. She'll be gone three and a half months and it will be

and a hair months and it will be part pleasure and part work. Miss Burke, armed with tape re-corder and camera, will bring back radio and filmed tv highlights of her junket for inclusion in some her junket for inclusion in some future public affairs stanzas, including a proposed documentary series on India. It's possible that some segments will wind up on the "Hone" show as well, notably film dealing with royalty.

#### **NBC-TV--Storer**

Continued from page 25 a ultra high tv station when the FCC last Friday approved the web's purchase of WOKY-TV in Milwaukee and okayed an arrangement which enables CBS to acquire facilities of WCAN-TV, its former

aggregate expenditure of about \$730,000, gives CBS its fourth o and o tv station. The web also has an application before the FCC to be permitted to purchase WSTV (channel 9) in Steubenville, O., for \$2,000,000, and more the trace into \$3,000,000 and move the transmit-ter to the Pittsburgh area. In addi-tion, CBS is competing for channel 11 in St. Louis. in St. Louis.
The Milwaukee deal got through

The Milwaukee deal got through the Commission by a close vote (3-2), with Comrs. Frieda Hennock and Robert Bartley dissenting, Miss Hennock opposed the transfer largely on monopoly grounds, fearing that with additional stations applied for the web will have too much influence over the video medium.

#### **Second Time**

Continued from page 29

sen report was the info on whether summer reruns on web shows were any different from non-summer re runs. Nielsen said there was only a negligible difference in length of viewing and share and that any dif-ference in ratings from summer to non-summer second runs was due

non-summer second runs was due to the fact that number of sets in use in the hot months was down. In the summer vs., other times study, the original shows averaged 28.1 against a non-summer rerun average of 22.5 and a summer rerun average of 18.6. In share of audience, the shows with non-summer replays fell from an original 43.2 to 38.7 while those while those while those while those while those while those with the state of the s inal 43.3 to 38.7 while those shows with summer reruns fell off from an original-showing average of 42.5 to 39.3. And non-summer replays ran almost neck and neck in the amount very slight each was down in length of viewing from the original

at.

ws involved in the study
"Fireside Theatre," "This is
Life," "Zoo Parade," "Drag"GE Theatre," "Four-Star
use" "Toppor" "Make were: "Fir Your Life, eatre," "Four-Star Topper," "Make Your Life," "Zoo Parade," "Dragnet," "GE Theatre," "Four-Star Playhouse," "Topper," "Make Room for Daddy," "Where's Raymond," "Margie," "Private Secretary," "Burns and Allen," "I Married Joan," "Big Town," "Cavaleade," "Best of Groucho," "Loretta Young," "Ford Theatre," "Our Miss Brooks," "Ozzie and Harriet," "Ethel and Albert," 'Life of Riley," "Mr. Peepers," and "Stu Irwin Show."

#### **BBC-TV**

costs, the BBC-TV topper said they were going all out to meet the challenge of the new system. They meet the chairenge of the new system. They had the ability and the will to fight and hoped to do this by more and better programming. BBC-TV had spent roughly \$17,000,000 in the past year, of which about \$5,000.000 comprised capital expenditure. They'd increased the number and hours of transmission by 307 to a total of 2,133. Their staff now numbered 1,700, an increase of now numbered 1, 700, an increase of 380 on the previous year. The BBC web extended to 97% of the population and production of new receivers was better in 1954 than in the Coronation year. And there was still no sign of saturation.

Their main policy in the coming year would be to invest their income in taient and inventions rather than bricks and mortar. In plained how he did it. He said to me: News is wherever you find it—and understand it. I got my scoops' by watching where all the (Continued on page 36)

### From the Production Centres

IN NEW YORK CITY ...

Bill Randle, WCBSaturday deejay, running a teenage bash Jan. 29. Incidentally, after only four shots on his 2:05 to 5:45 p.m. platter session, Randle broke out with four participation stockholders in Canada Dry, Piel's Beer, Loew's Theatres and Bonnie Bell Cosmetics . . . Tex (Uncle Wethbee) Antoine subbing for Allyn Edwards on WRCA this week as latter vacations in the Dominican Republic. Also vacationing is farm and garden editor Phil Alampi (Miami Beach), with Gene Hamilton pinchhitting . . . Jack Sterling is SRO on four days of his six-day WCBS wakerupper . . . Ted Ayers, producer of the CBS "Face the Nation," to the Florida keys for a fortnight of safling on his 28-foot sloop . . . Tex & Jinx McCrary farewell partied staffers Bill Adler, who leaves to join WRCA news and special events dept., and Josephine Nelson, off to Spain . . . Tom Hamilton, CBS account and Josephine Nelson, off to Spain . . . Tom Hamilton, CBS account exec, leaves Feb. 1 to become sales mgr. of WNDU-TV, Notre Dame U.'s new commercial tv'er . . . Herman Hickman resting in the Bahamas with Bill Hickey pinchhitting . . . Irving Gitlin, CBS pubaffairs director, vacationing in Key West, and program veep Lester Gottlieb back after a week's Coasting . . . Fleetwood's WRCA "Music Through the Night" pulled renewal party last week to celebrate Regent Cigs' continuance . . Arthur Hull Hayes Jr., son of CBS' Frisco vp, awarded a Rhodes Scholarship . . Lester J. Blumenthal elected a v.p. of Weintraub agency . . NBS news director William R McAndrew, reappointed to President Eisenhower's Committee on Employment of the Physically Handicapped . . Albert L. Warner subbing for Quincy Howe on the latter's ABC newscasts while Howe vacations for two weeks . . Mort Lindsey added a pair of live musicians to his WABC deciay show, giving him a live combo with himself on piano, Arnold Fishkin on bass and Tommy Kay on guitar. bass and Tommy Kay on guitar.

James F. Baker Jr. shifted from promotion manager at WTRY, Al-

#### IN CHICAGO . . .

Chuck Wiley has departed the Zenith Radio public relations department to handie PR chores for Republican mayoral candidate Robert Merriam . . . Bill Oliver moved over from the WBBM announcer stableto the station's sales crew . . Ruth Ratny handling Kling Films advertising, promotion and publicity, vice Chris Petersen who's specializing in syndicated sales . . Cy Nelson, ex-WGIO, Galesburg, has taken over as WJJD's morning deejay, replacing Stan Dale who's off to the Army . . Broadcast Advertising Council has scratched its January teeoff luncheon session due to a guest speaker cancellation . . Aiumni Patsy Lee and Jack Owens return to ABC's Breakfast Club" next week during the show's Hollywood visit . . . Deejay Hal Fredericks new WAAF spinner . . . Chi Pepsi-Cola bottlers re-ordered 42 weekly time signal plugs on WGN . . . WGN farm director Norman Kraeft, to chair next month's annual meeting of Livestock Conservation, inc. at the Union stock yards . . . Pleasure Tours for Latin America ordered a 15-minute slice of Charles Chan's "Reo Rhythms" via WMAQ.

#### IN WASHINGTON . . .

Joan Carol King has been upped to manager of advertising and promotion for WRC and WRC-TV, the NBC o. & o. outlets, first woman to hold such a job in this area . . . WWDC to commence broadcasting hat hour programs of dance music from Statler Hotel's Embassy Room each Saturday night, with Dick Lawrence as announcer . . . J. Mahlon Glascock, former sales director and advertising manager for NBC in Washington, has become copy chief at the J. Gordon Manchester ad agency . . . WMAL disk jockey Milton Q. Ford has started a local listeners' hassle by inviting comment on 45 rpm platters played at faster and slower speeds . . . Pick Temple, cowbay singer over WTOP has signed his 100.000th local youngster as a "Giant Ranger" in connection with his show. Rangers pledge themselves to follow rules of good health and safety. in connection with his show. I rules of good health and safety.

#### IN CLEVELAND . . .

Joe Finan, former announcer with NBC, stated for a Monday-thru-Friday afternoon disk stint at WJW . . . Promotion Manager Clem Scerback and Merchandising Manager William Dallman, WTAM-WNBK, named winners of RCA advertising-promotion campaign . . . Shell Oil shifted news stint from WGAR to WERE . . March of Dimes presented WTAM's Bandwagon performers Johnny Andrews, Jackie Lynn and Henry Levine with special scrolis for their year-long efforts . . . Ex-WGAR sales manager John Garfield with WXEL sales . . . . . . . . . Glenn Rowell and Dot Godfrey penned two new songs . . Ailing announcers Joe Mulvihill and Tom Haley back at WTAM-WNBK . . . WERE'S WAYNE JOHNSON home from Florida.

A wag suggests that Bob Murphy (known hereabouts by his nickname: "Tall Boy in the Third Row" because he's 6 feet 7 inches tall)
will only have to stand up to test the weather when he begins handling
Sunday eve weathercasting duties in WJBK-TV ... WWJ-TV was off
the air for two hours between 9 and 11 p.m. last Thursday because of
failure in a transmitter circuit ... Al Nagler, hockeyeaster for WJBK,
has been named to newly-created post of news and sports director of
station ... WTVS, ultra high frequency station operated by Detroit
Educational Television Foundation, will begin beaming its all-cultural
telecasts about June and Detroiters are being informed their sets can
be converted at "nominal costs" ranging from \$8 to \$35 ... Chuck
Davey, former welterweight contender who has conducted an afterfight show on WJBK-TV for several montsh, has been signed by Canada
Dry Ginger Ale to a public service program highlighting the "High
School Athlete of the Week". .. Bob Reynolds, WJR's sports director,
made 108 speaking engagements on the lettuce and salad circuit last
year and says 1955's schedule is even more appetizing.

#### IN MINNEAPOLIS . .

KSTP-TV ace personality Bee Baxter has become the first person ever to win McCall Magazine "Mike Award" for womanhood airlane achievement a second time. Frank Hogan, representing the publication, honored her as the result of the selection of her 1954 KSTP tv series, "Tender Loving Care," a salute to the nursing profession, as the year's outstanding feminine public service video program . . . Merle Edwards, longtime late hour WMIN disk jockey, now has the

(Continued on page 42)

## MIAMI PLAYS THE TV BIGTIME

### Caviar & Mincemeat

What happened to Bob Hope when he appeared on Colgate "Comedy Hour" (Jan., 9) opposite Ed Sullivan's "Toast of the Town" is still being talked about in the trade as one of the all-time clinchers in the long-established axlom that "it doesn't matter who you are or what your show is, but who you happen to be stacked up against."

In his regular Tuesday night at 8 once-a-month berth on NBC-TV for General Foods, Hope can be counted on to deliver one of the major Trendex and Nielsens—invariably winding up in the No. 3 or No. 4 spot. Tuesday 8 to 9 is still hotter 'n' hot, no matter whether it's Milton Berle, Martha Raye or Hope, and the competitions at that time is comparatively weak.

But Hope at Sunday 8 to 9 is something else again, despite the fact that his Jan. 9 show (a filmed playback of his GI performance in Greenland) happened to be one of his best stints of the season. This season Sullivan is master of the Sabbath 8 to 9 domain and what could be caviar on Tuesday can be reduced to mincemeat on Sundays. The Trendex scorecard: "Toast" 36.1; Hope 24.7.

### Hollywood Unspooled

Coast Proponents of Live Programming Vs. Film Now on Upbeat

#### By JACK HELLMAN

Hollywood, Jan. 18.

The lively arts were never intended to embrace television, the electronic upstart not having earned the right to take its place alongside the theatrical elite. Or so contend the patrons of the more dignified phases of highminded show biz. Hollywood to film, let the high standards be raised where the theatre is a living thing. ing thing.

Where the categories divide there must be recognition of both so Hollywood can claim distinction beyond its world acclaim for spooled entertainment. Much that is live goes out every day to cable and relay from this citadel of the cinema even though the numerical advantage remains on the sprocket tracks and grows day by day. But live ty there is and, say the defenders, there always will be. The key word here is "immediacy" and there the case is rested. its world acclaim

ers, there always will be. The key word here is "immediacy" and there the case is rested.

Three of the foremost dramatic programs taking their signoff from Hollywood are very much live, let the critics say what they will. "Climax," "Hallmark Hall of Fame" and "Lux Video Theatre," all in the hour bracket, shun the film cameras and are content to keep going that way. The big musicals like "Colgate Comedy Hour," "Shower of Stars" and musicals like "Colgate Comedy Hour," "Shower of Stars" and others of lesser magnitude are

(Continued on page 42)

### WMGM's Black Ink **Via Tolchin Touch**

WMGM, the Loew's radio indie in N. V., was in black for the first time in approximately five years after four months under the new Arthur Tolchin regime. The station benefitted from a 10% increase in gross billings for September through December of '54 over a similar session a year earlier.

Station's jump into the profit column happened, Tolchin maintains, in the face of Increased expenditures. First, he said that an ad campaign in the N. Y. Hearst papers as well as in other black-whiters was instituted. Under his management (in a takeover from Bertram Lebhar Jr., who ankled for the top sales job at the Irv Rosenhaus - controlled WATV-ROSENHAUS agis, was added for the first time, and, in line with Tolchin's emphasis on pre-planning the disk-library staff has been increased and budget nearly quadrupled.

rupled.

WMGM has shown a boost in ratings since Tolchin finished jockeying the ayem lineup. Switching to staff gabbers, the 7 to noon times got an overall stepup of 34%, according to a comparison of Pulse figures for September and V--mber.

#### Cantor's AM Strip

Radio version of Ziv's "Eddie Cantor Comedy Theatre" telepix entry will be released as a half-hour five-a-week segment to be produced separately from the vidplx. Sales drive by the Ziv organization gets under way next week, with a Jan. 31 air date tagged on the series. the series.

Format includes some of Cantor's standard characterizations, an 18-piece band backing Cantor's songalogs, reminiscings by the comic and other routines. Total of 260 half-hours will be produced this year.

### **AFTRA Resolves** All Issues With **Major Chi Stations**

Chicago, Jan. 18. The American Federation of Radio-Television Artists and WGN, Inc., reached agreement on new Inc., reached agreement on new two-year talent contracts after several weeks of touch and go bartering. As expected, WGN general manager Frank P. Schreiber stood fast against the television pension and welfare issue with AFTRA national exec secretary George Heller accepting instead a pay boost for WGN-TV staffers.

Agreement also has been reached with WLS and the local pacts have already been signed by the ABC. CBS and NBC stations, thus winding up the blennial AFTRA bargaining with the major Chi radio-tv operations. Next up is new contract talks with the "B" stations

The lengthy WGN-TV negotia-tions had been hung up for weeks on the p&w plan which had been accepted by the three tv networks for their Chi o&o's during the New York talks. As the head of a DuMont-affiliated indie, Schrei-(Continued on page 42)

#### **CONGRESS TRIBUTE** TO 'LONE RANGER'

Washington, Jan. 18.
Congressional tribute to the "Lone Ranger" on the occasion of its 22d anniversary Jan. 30 as the idest continuous half-hour program on vadio was paid last week by Sen. Price Daniel (D.-Tex.).
In a statement Inserted in the Congressional Record, Sen. Daniel said the program "has served as a vital factor in keeping alive in the minds of people, both in the U. S. and abroad, the traditions and ideals of the Texas Ranger organization and its work in maintaining law and order."
Price extended congratulations to Jack Wrather. of Dallas and Los Angeles, who now owns the program.

Mlami Beach, Jan. 18.

Miami Beach, Jan. 18.

This was television week for Miami Beach, with 14 emanations liltting the networks.

Cross-the-board telecasts by Dave Garroway and his "Today" company and Steve Allen's "Tonight" unit from the Sea Isle hotel created the most excitement, their program patterns including a comprehensive view of the dolings in this glitter resort day and evening. Garroway's scripts gathered in other Florida attractions as well as the Beach scene, with novelty the theme. Allen's midnight melange concentrated more on afterdark goings-on featuring a series of guest appearances by cafe performers working in the area, but-ressing his regular staffers. Both shows were faced by pleketers for the first few days when IATSE local insisted that two men be employed to move lights and equipment around the Sea Isle hotel's cabana area where the stagings were centered. NBC Insisted the matter was up to WTVJ, whom they had contracted with for technical assistance. In turn WTVJ, not a unlon station, tossed the problem into the lap of the city's public relations department. The city wound up paying the salaries of the two extra men.

Colgate "Comedy Hour" took over the huge new Fontainbleau

of the two extra men.

Colgate "Comedy Hour" took over the huge new Fontainbleau for its Sunday nighter with Gordon MacRae Introing an array that Included Jack Carter, Pattl Page, the Vagabonds, Lecuona Cuban Boys and the Cypress Gardens Water Ballet, dividing the picture between the big night club in the hotel and the poolside sector. Walter Winchell, in town for several weeks of sun, is simulcasting his ABC Sunday program from here; two boxing bouts were also telecast, one. Friday, the second Saturday to round out the week's schedule.

Saturday to round out the week's schedule.

City of Miami Beach was the big winner publicity-wise, winding up with a small expenditure indefraying costs for cable lines. Housing was absorbed by the hotels in which the various units were located, thus keeping public relations director Hank Meyer's \$20,000 fund for tv shows almost intact. He is setting up more radio and video deals for the upcoming height of the season, pitching especially for return of the "Today" and "Tonight" shows. They are and "Tonight" shows. They are more than likely to come back, after being accorded the VIP treat-ment by all concerned.

#### Toni's 'Get Out of Town' Weekly TV Show With Vagabonds From Miami

Toni has negotiated a pact with NBC-TV for purchase of the post-Gillette fights Friday night period

Gillette fights Friday night period for a weekly live show emanating from Miami. This is the time period (spanning the ending of the bouts until 11 p.m.) being exited by Mutual of Omaha with its filmed sports segments. M of O is cancelling out after 26 weeks.

Toni will slot the Vagabonds in the period, originating from their club in Miami. This represents the first network purchase of a non-N. Y. or Hollywood origination since the "get out of town" cry, has been taken up by the affiliates.

#### **Red Buttons Tees Off Situation Comedy Format**

SRUATION COMECUT TOTAINAL
RED BUTTONS, who gives his first
show under a situation comedy format on Friday (21), will have a
permanent cast that includes Paul
Lynde, Phyllis Kirk, Bobby Sherwood and Florence Robinson.
Julie Oshins will produce and
direct.

Writers signed for the project are John Greene and Blll Davenport. Story line has Buttons playing himself as a video star.

### 14 ORIGINATIONS True-Believer Wylie's Book Asks OF WEB SHOWS Of Critics, 'Why Do the Heathen Rage?'

John J. Has a Problem

John J. Anthony, problem counsellor on tv and radio under "Mr. Anthony," slapped a \$296,400 suit against. Hollywood agent Johnny Maschio and others in L. A. Superior Court charging breach of contract. He charged defendants contracted to pay him \$21,400 for appearances in 39 telepix and \$75,000 for use on 260 radio transcriptions. Punintive damages of \$200,000 are also asked.

Other defendants are Artists

Other defendants are Artists Limited Productions, Inc., Motion Pictures for Television Inc., Rey-nard International Corp., Matty Fox and Edward Gray.

### **SRA In Bowout** On Spot Crusade; Feels Coin Pinch

The Station Representatives Assn, has dropped its Crusade for Spot Radio in favor of supporting an intensified spot radio promotion by Radio Advertising Bureau. This situation, in light of a previous lack of coordination between the organizations on similarly important matters, surprised many tradesters. the organiz portant m tradesters.

tradesters.

SRA's decision to drop its pet Crusade (covering 300 station members) was due to many factors, as was RAB's decision to increase spot radio activities. First, SRA was limited severely in funds for such promotion. (There were some complaints that the org couldn't supply detailed reference matter on spot buys, for example.) SRA, which claims to have long sought more support for a specific pitch on spot radio from RAB but with no avall, finally got its point across, but through at the showdown, effort on someone else's part.

Several weeks ago, RAB (for-

but through at the showdown, effort on someone else's part.

Several weeks ago, RAB (formerly Broadcast Advertising Bureau) board members received a letter from rep John Blair asking more aid for spot radio promotion. Reps in RAB are understood to have been supplying about 2% of RAB's annual budget, and it was told Blair and his supporters by Kevin Sweeney, RAB prexy, that the agency was then doing all in its power. However, it's believed that once it was brought home that Crusade was faltering and that the over 800 local stations in RAB have as great a stake in spread and the state of the state of the subject of

The Crusade, just over a year d, officially ends on March 31.

#### PITT CONFLICT COSTS **KQV SPONSOR COIN**

Pittsburgh, Jan. 18.
Radio station KQV can chalk up a loss in the sale of WDTV by DuMont to Westinghouse. Wilkens Jewelry Co., which sponsors weekly Sunday night "Amateur Hour," is dropping the show on AM but will continue on ty over WDTV.

Lew Silberman, head of Wilkens outfit, said he didn't think it would be fair to telecast over a Westinghouse-owned television station and simuleast on an outlet in direct competition to Westinghouse's own radio station, KDKA.

"Frankly irked by the incom-plete thinking and unproved charges of television's detractors," Max Wylie, currently script editor of the Ford Foundation "Omnibus" series, has written a new 408-page book, "Clear Channels" which unbook. "Clear Channels" which undertakes to crilicize the critics. It seems very probable that the work will bring down upon Wylie approximately the same kind of intellectual scorn which descended upon Lyman Bryson, the professor employed by CBS, when his "Time For Reason About Radio" appeared in 1948.

Wylie and Bryson broadly share the same general thesis, namely, that it is the intellectual who negthe same general thesis, namely, that it is the intellectual who neglects broadcasting, not vice versa. But Wylie goes further and declares: "We are living in the, age of the jerk. But what of it? We have always been living in the age of the jerk. Most people have been "tasteless slobs" since their antediuvian beginnings. They don't mind it. They don't even know it. They think other people are jerks. I see very little to get excited about regarding the quality of our enthusiasms. It isn't television's doing that Liberace has been apotheosized. These are your (the public's) enthusiasms." "Television is easy to slander" as an art form, which latter idea, he comments parenthetically, is "a dangerous way to think of it." Persons of "little or no consequence" may sound off against ty assured of never being "put to the moral responsibility of producing either

sons of "little or no consequence" may sound off against to assured of never being "put to the moral responsibility of producing either their evidence or their reasoning." Wylie focuses his binoculars upon the ride pits of the byliners, Jack Gould, Harrlet Van Horne, Norman Cousins, John Crosby, Phil Hamburger. X marks the map where the flame-throwers lurk, meaning Robert M. Hutchins, Gilbert Seldes, Louis Berg, Frieda Hennock, Edward L. Bernays, Dr. Frederick Wertham. The "cnemy" is even given answer in terms of baseball, lung cancer and the welfare commissioner of N. Y. City (latter vls-a-vls Walt Framer's "Strike it Rich." In chapter after chapter Wylle argues it's easy to slander tv and offers much evidence on the other side, evidence which he asserts is seldom known to the inadequately-informed critics.

Curlously, Wylle passes over (Continued on page 40)

### \$3,000,000 Dip In MBS '54 Biz

Mutuai Broadcasting grossed a total of \$20,430,377 in 1954, a drop of nearly \$3,000,000 from the previous year. Seventy-four bank-rollers were collected by the web in the '54 session, with March being the hottest blz month of the

ing the hottest biz month of the year.

J. Walter Thompson topped the agency pile last year, placing with Mutual a combined total of \$2.514,-506 (for the Florida Cltrus Commission, Credit Union National Assn. and Johns-Mansville). Need-ham, Louis & Brophy placed with \$2.352,454 (for Derby Foods, S. C. Johnson and State Farm Mutual Auto Insurance). Lennen & Newell was third with \$1.572,342 (for P. Lorillard), with SSC&B's \$949.530 fourth (for American Home Products). Geoffrey Wade (for Miles Labs) and Cunningham & Walsh (for L&M and PanAm Coffee Bureau) ran closely behind. hind.

Johnson led the list of sponsors,

own radio station, KDKA.

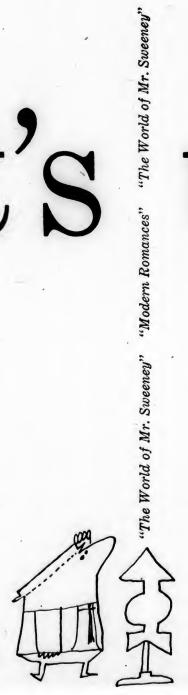
At the same time, he didn't feel immediately like switching from KQV to KDKA since latter's coverage is too extensive for jewelry company, which has its outlets concentrated in the metropolitan district. Silberman, however, left open the possibility of taking KDKA, too, in the future but for the present will be on tv only.

Johnson led the list of sponsors, producing the radio producing the radio



# what's

up



?

Two new shows are on the rise on NBC-TV from 4:30-5:00 p.m. In a few months "The World of Mr. Sweeney" and "Modern Romances" have jumped in ratings, homes reached and increased value to advertisers.



"THE WORLD OF MR. SWEENEY" is a warm, wonderful story of a country store-keeper, starring veteran actor Charles Ruggles in his most rewarding role. In the 4:30-4:45 p.m. time-slot since October, it sped past its long-entrenched competition in just one month. According to the December ARB Report, Mr. Sweeney is now 19% ahead in rating.

The latest Nielsen Report\* shows Mr. Sweeney reaching 1,882,000 homes with a 34.6% share of audience!



"MODERN ROMANCES" (4:45-5:00 p.m.) is a new idea in Daydrama. Each week an action-packed story complete in five episodes. Each week a new story by a different author and played by a fresh cast. Martha Scott, Broadway and Hollywood star, is hostess and narrator. Nielsen's 1st December Report shows "Modern Romances" bursting into double

figures in rating (10.0), and the program is now seen in 2,717,000 homes daily. Its Average Audience rating of 9.5 now tops its veteran competitor.

If you'd like to give your sales a lift, "The World of Mr. Sweeney" or "Modern Romances" has what it takes. Such expert advertisers as The R. T. French Co., the Colgate-Palmolive Co., and Miles Laboratories, Inc. have already got their campaigns under way. A few 15 minute participations are still available. And in view of those most recent ratings, fast action is suggested.

Exciting things are happening on

NBC television

ALENTINE'S DAY With Jack Valentine, Tommy Ferguson Trio
30 Mins., Tues. 3 p.m.
WCAU-TV, Philadelphia
WCAU-TV with its no-waste policy can always whip up something new for the hausfrau in the after-noon out of leftoyers and the

TELEVISION REVIEWS

new for the haustrau in the after-moon out of leftovers and the Tommy Ferguson Trio. New seg-ment, inspired by the felicitous tag of staffer Jack Valentine (former-ly with station's defunct oater "Action in the Afternoon") has format that includes such staples as songs, skits, chatter and guests.

as songs, skits, chatter and guests.

Valentine is personable and does an easy interview, this session with Gloria Mann, local thrush. Miss Mann did a lip-synch for her disk-click 'Earth Angel," now getting terrific local play on indicabel (Sound).

Other guest, Comic Don Prindle imported from Coast and still looking for local niche, uses Bobby Clark regalia—strawhat, oversized coat and cigar. Prindle teamed with Valentine in skit 'Flying Saucers,' about the noisy troubles of drunks getting home. This one also had been served up before in a program casualty of last season 'Get Happy."

Tommy Fergusion Trio, tops

Tommy Fergusion Trio, among the local combos, ha among the local combos, has conventional guitar-bass-accordion set up but achieves a distinct style through good instrumental work and an overall musical awareness.

Gagh.

#### Beirn

other reporters went. Then— I went the other way. So when I found a story, I was always alone. That is all there is to getting a scoop.' scoop

It took a hoofer, not a journalist, to bring something new into jour-nalism, many years ago. He was a vaudeville dancer—with a burn-

a vaudeville dancer—with a burning ambition to be a new type of
newspaperman, and he sells papers
—and he sells commodities on television and on radio. I mean
Walter Winchell.
"But what has come since Walter Winchell satisfied that burning
ambition and created a new school
of journalism? Many writers have
adopted the Winchell style and
method and creativeness to fit
their own needs but no matter how method and creativeness to fit their own needs but no matter how you slice it. Winchell made it up! Winchell brought something new to the newspapers. Some daring editor was willing to take a chance—and that resulted in reader interest. How can Winchell get his many scoops? If he can do it—a whole new generation of young newspapermen should be inspired to think up new ways and means of exciting newspaper interest, as he did.

'Some of your newspapers may "Some of your newspapers may run Winchell and some of you may not. Some of you may like him—and some of you may not. But, I believe, as one, that you journal-lists should pay tribute to the man who had the daring and the guts to bring something new to your profession which sold papers—because that is what it is all about. Talking from this business angle, perhaps somebody might even talk to the men who decide who wins the Pulitzer Prizes and get them to do something that Joseph Pulitzer night have done—if he were here. might have done-if he were here th have done—if he were here, ause that great old newspaper-ra wanted to do something new ry day, and did until the day died. I think he might have en Winchell a Pulitzer Prize, his newspaper scoops, but more having created something new; course, it does not fit the 'old term, and old pattern; what is pattern' and old pattern is what Is

pattern' and old pattern is what is destructive, in my humble opinion. It is tomorrow—not yesterday's tradition—that will bring success in America.

"Today, on a newspaper, it is the columnist who attracts the reader; or the news that comes over the Associated Press, or the United Press, or the International News Service. The local excitement does not exist anymore. That exciting not exist anymore. That exciting sound of the boy yelling 'Extra' is now silent! The great newspapersound of the boy yelling 'Extra' is now silent! The great newspaper-man-to-be does not go to work on the newspaper. He goes to the radio station or the television sta-tion. It is a tragedy for Jour-nalism."

Cincinnati-Red Turner, one of Cincinnati—Red Turner, one of the top rustic entertainers on Crosley's radio and tv stations for the past 10 years, is restgning permanently. On his doctor's ad-vice he will rest a while and then devote his future career to gospel singing, a new vocation in his re-ligious life,

### Tele Follow-Up Comment

Ed Sullivan & Co., undoubtedly and Miss Hayes' work at the Welwith a full awareness that 1955
lesley College polio centre started in Mary's memory.

Watker, Rose,

Rose, was searcely on its feet, pulled the telecoup of the yearling on Sun-day (16) by having "The Saint of Bleecker Street" translated to the homescreens in a power-laden 20-minute pickup of the second act of the Gian-Carlo Menotti dram-opera current at the Broadway Theatre in New York. The exciting, impassioned wedding scene came over with triphammer impact and must have persuaded many a viewer to look longlingly in the direction of the on-the-llv-ing-stage b.o. The entire stage cast (announced as 100 and suggesting even more population in the shrewd video staging) plus a 55-piece orch led by Thomas Schippers added to Ray Bloch's regular CBS-"Toast of the Town" windjammers, came over to give new dimension not only to the show but to tv itself.

show but to tv itself.

The buildup—Intended to convey necessary info to the screen aud—was carefully handled by Sullivan. He introed "Saint" producer Chandler Cowles, composer-librettist Menotti and maestro Schippers, plus key members of the troupe, as a device to set the scene and recap the action. Then came the Italian-angled "folk" opera Itself with David Poleri, Gloria Lane, Virginia Copeland, David Cunningham, Catherine Akos, 'Maria Di Gerlando, Marla Marlo, Ernesto Gonzales, Leon Lishner, Gabrielle Ruggiero, David Aiken, Lucy Becque and others. Aiken, Lucy Becque and others. It was a rewarding experience,

Aiken, Lucy Beeque and others. It was a rewarding experience.

Whether coincidence or not, the whole 60 minutes passed like a flash fore and aft the "Saint" spread, a tribute to the John Wray staging. The leadups consisted of three crackerjack turns. Ganjou Bros, & Juanita were Frenchly production-based in their walloping adaglo and related acro audactics to spring the show. Deucer was wallop No. 2 in the British ventriloquist, Arthur Worsley, with a dummy stint notable for its fresh, "expose" material, with accent on the ventriloquial craft itself, Millions of pairs of eyes were caused to watch the performer's lips, especially when managing those tricky phrases. The Englishman must have done it with mirrors and cannot fail to pick up lots of work here after this premiere showcase. Third up was a mating of comediennes Hermione Gingold (another bow to Britannia) and Alice Pearce in a clever hatburing visa-vis that was bright in the text and exceptional in the timing. With this kind of precede, the tlming.

the text and exceptional in the timing.

With this kind of precede, the stage was set for the Menotti entry and click, followed by a personal-and-clip parlay by Esther Williams, who was nearly but not quite bursting out of her snazzy gown. Sullivan-Williams palayer on "Jupiter's Darling" (Metro) was followed by a scene from the pic (with the star mermald to the Hannibal of Howard Keel in their delightful "fishing" and charioteering expeditions). Miss Williams proved herself a winning salesman for the film (she was the name on "What's My Line" that night with some more cute salesmanship and Menotti-Inspired "singing" answers to questions from the panel).

"Toast" is on another Broadway binge. Coming up (23) is a scene from "Anastasia." with Eugenie Leontovich and Viveca Lindfors.

Only mishap on the show occurred.

Leontovich and Viveca Linuious.

Only mishap on the show occurred in the Lincoln-Mercury commercial when the sound conked. But plugger Julia Meade is looker enough to make the blurb seem almost superfluous. Trau.

forced to live life alone. Shaw shittle character vignette highlighted has Friday night (14), when the interviewer visited Helen Hayes and Billy Rose in their homes. The Hayes segment was a charming warming quarter-hour. The acserties and her playwright-husband Charles MacArthur were seen atheir Nyack, N. Y., home, with its victorian-style back parior and pamily portrait gallery—"an elegant Tobacco Road." Miss Hayes called the house. A gracious, informal, beautifully-poised lady and her tolerant, amused and detached usband taiked of their courtship ("there should be a statute of limitations on lovelorn remarks," MacArthur volunteered at one point); their home and children (a point) the children (b point) their home and children (a point) the ch Ed Murrow's "Person To Per-son" held to its high interest level last Friday night (14), when the interviewer visited Helen Hayes

in Mary's memory.

The Rose section, though informal and juicy, snacked a little of pretension. It covered a lot of ground in 15 minutes, showing the producer's swank apartment atop the N. Y. Zlegfeld Theatre, with Rose's collection of paintings, sculpture and silver; with the hals covered with three-sheets of his hit shows and flops, and with framed songs he wrote (Rose sang the titles as he named them); and with the "peep-hole," through which he could see down onto the Ziegfeld stage and the "Kismet" production now playing. Rose's sense of humor had full sway, in his discussions of his flops and of his onetime shorthand writing skill. He also gave Murrow a scoop, revealing his next big project—a permanent World's Fair in mid-Manhattan, to be called the ect—a permanent World's Fair mid-Manhattan, to be called Palace of Progress, to be hot in the largest building in world, costing \$100,000,000. Bron

There was so much business going on Colgate "Comedy Hour" telecast Sunday (16), emanating from the newly-opened Fontaine-bleau Hotel. Miaml Beach, that a viewer could only be a little confused at all this mishmash. There were longshots which had attendants solieiting applause from the assemblage, a lot of splendor that wasn't adequately explained, and ants solutions assemblage, a lot of splendor wasn't adequately explained, a poorly designed variety signature. a poorly designed variethat lacked any direction.

that lacked any direction.

The Fontainebleau is a spectacular hunk of real estate. This year's hotel in that area seemed to be the major stable item on the show, but repetitious shots of the spot's facade, a lot of talk about the splendor and the high tarrifs prevailing there caused a loss of impact on that aspect of the show.

show.

Gordon MacRae emceed the proceedings. At times, because of the night photography, his features couldn't be seen. His songs were good, but in the emcee role, failed to give the show any strong direction. Jack Carter's comedies, with the inn as the major subject matter, went over well, and Patti Page's two numbers were okay. A major disappointment was Gene Sheldon, who usually sparks the shows in which he appears. He was confined to one number, which didn't have too much comedy. didn't have too much comedy.

was conined to one number, which didn't have too much comedy.

The Lecuona Cuban Boys performed in a flashy Latin idiom with Neile Castel fronting. They had little chance to register. The same applies to the Cypress Garden water skiers and swimmers. In the confines of the hotel pool, which is unusually big for a resort, the skiers could do only a variation of one trick and after several demonstrations that became monotonous. The swim formations were singularly unimpressive. Another highpriced item, the Vagabonds, did well, but not spectacularly, in this setup. Daren Dragon directed the orch, personnel which comprised the Richard Hayman band.

Despite the indisputable knowledge that it was Monday night and that there was no mistaking the "Robert Montgomery Presents" tag, one could have easily perthat there was no mistaking the "Robert Montgomery Presents' tag, one could have easily persuaded himself that he was viewing one of the more qualitative Sunday night "TV Playhouse" entries in appraising Robert J. Shaw's searching character vignette which he called "The Cypress Tree." Starring Dorothy Stickney, the Montgomery NBC-TV showcase made for fine tv theatre as it probed with understanding the desire and the need of a woman to live her own life. The dramatic presentation told of a common problem, one that must be faced every day—that of a middle-aged woman, widowed and suddenly forced to live life alone. Shaw's little character vignette highlight little character vignette highl ed in a general way the in that this change brings about highlight-

Rose.

Entertainment values aside for the moment, CBS-TV's "Studio One" was set apart Monday (17) for a variety of reasons. The play, "Sail With the Tide," adapted by Michael Dyne from a Balzac noveltie, was preceded by the top International news of the day. This was in the form of film clips showing the trial run of the Nautilus, the first atomic-powered submarine, in which "Studio" sponsor Westinghouse has an interest on the engine side. For a couple of minders in the form of the Nautilus, the first atomic-powered submarine, in which "Studio" sponsor Westinghouse has an interest on the engine side. For a couple of minders in the form of the seem of new, up-to-the-minute the rew was a bankroller hot on the scent of new, up-to-the-minute hite into its tv commercials and at the same time serve the public interest in making data on our defense plant available to the masses.

"Tide" itself was unusual. For "Tide" itself was unusual to the masses.

interest in making data on our defense plant available to the masses.

"Tide" itself was unusual. For the first time within one viewer's memory, here was an hour's dramatic showcaser devoting itself exclusively to a plain, unvarished and universally famillar love story; a love story without plot worth the mention, utterly devoid of "sex" per se and yet, lacking the orthodox components, managing to move along swiftly if at times haltingly, but with several touching scenes. Best of all was the fact that Swedish actress Mai Zetterling, a click with Danny Kaye in "Knock on Wood," came over in her teledebut as a prime emotional player, with depth in technique to match her looks, so she's a cinch to take over as a major leading lady in the medium (as with pix). Claude Dauphin grabbed new honors as the mature bachelor surgeon with the "puppy-love" stance who's repeatedly and often offensively rejected by Miss Zetterling, a corert singer, and finally wins her in a tricked-up theatrical finale pitched around the updated Indochina war wherein she dies during an air raid.

Apparently the Balzac original was freely adapted to remove some of the offbeat angles, Director Paul Nickell moved the story along and producer Felix Jackson made sure of the tiptop mountings. It was no show to shake the earth, but in its quiet way put over the main thought—that dedicated careerism can die from its own weight and that, conversely, love is the most constructive motivating factor of them all. Capable support was turned in by Meg Mundy, in a comparatively minor role for a player of her stature; and by Murray Matheson, Margit Forsgren, Karen Lanay, Grant Williams and Andre Charise.

Martyn Green, the slick and savey Savoyard, might easily have

Martyn Green, the slick and savvy Savoyard, might easily have taken over the 90 minutes of "Omnibus" if his vocal chords would stand the gaff. As is, he turned in half a dozen of the Gilbert & Sullivan "patter songs" and other concerts slotted between film fodder of the Sunday (16) session on CBS-TV and just about walked away with all the honors in a romp that opened and closed the show and picked it up at the middle. Green introed with the Major General song ("Pirates of Penzance"), complete with chorus and production. For his second foray into G&S, he was — presto change-o!—John Wellington Wells, the w.k. dealer in magical spells ("The Sorcerer").

Green's finale was an extended one with change of costume niftily contrived by having him go through the dressing and makeup while chatting with ringmaster Alistair Cooke. First he did a "point" song, Ruler of the Queen's Navy ("Pinafore"), then into "Ruddigore" after simultaneous chitchat and change; third, the whammo biting lampooning of Victorian esthetics "from Patience"), and for the windup, the Lord Chancellor's

Comment

LIVING DOWN EAST
With Jean Van, Bruce McGorrill,
John Ferguson
Producer: Jack Atwood
Director: Lew Packard
30 Mins: Mon.-Wed.-Frl.-12 noon
Participating
WCSH-TV, Portland, Me.
Tack Atwood. program chief

WCSH-TV, Portland, Me.
Jack Atwood, program chief
here, has come up with noontime
magaziner that has him demonstraling, possibly innocently, that
the regionals can do these shows
on an interest par with the nets;
and that there is a fair chance that
the network brains that brightly
developed the format may eventually find that they simultaneously invented their own daytime de-

Jean Van, femcee, is no Arlene Francis, but she's a looker with plenty of tv savvy, backgrounded in strawhat work up and down the coast, who smartly eschews the distaff shrillness that sells nothing in this conservative area. Elastic format has regular newsstaffer skimming the top of the news for the opener, with gal and balance of cast briefly commenting on headline items for easy segue into midway demonstration session of new merchandise from one of 11 cooperating department stores within service range. Make-your-own Christmas-free ornament kit was given punchy workout on show caught, with visiting salesperson falling into the relaxed act for excellent pitch. There was a plausible interruption-in here for a beeped interview with hospitalized air crash victim from a point in N.H., with qulekly changing stills of the rescue operations carrying the video end. For the final segment Miss Van steered a veteran lighthouse wife into describing the daily routine of rearing an outsize family on a rock some miles from the mainland, with her own interjections kept to a minimum.

Production was smooth without opulence, with three permanent sets used. Sound balance could be improved with chest mikes, which, however, were mentioned as on order. This sizes as rockingchair-type show, with the cast and guests brojecting that relaxed home atmosphere throughout, while incidentally ensconced in actual examples of the downeast article.

Don.

ples of the downeast article.

the realistic procedure of defend-ing and prosecuting counsel, but lacked sufficient interest other-

lacked sufficient interest otherwise.

Second film was an overlong treatise produced by the U.S. Information Agency for distribution in Japan. Self-narration told of a Jap youth's dilemma in choosing his life's work, being caught between the solemn, dedicated career of his father, Hideki Yukawa, 1849 Nobel Prizewinner in physics for his mathemetical prediction of the meson some years previously, and the orthodox sphere of his lovely "artistic" mother; in short, between "Western growth" and "Eastern traditionalism"—the teaceremony vs. the mathematical seminar. Since the document was intended for Nippon audiences and so emphasized, its appeal for U.S. viewers was necessarily limited, although quite a worthy attempt to furnish the contrasting "civilization" in one household. Its basic trouble in delivering the message stemmed from the fact that a Nobel winner is hardly typical of the masses.

Trau.

Igor Cassini came up with Igor Cassini came up with his top show of the season Sunday night (16) on NBC-TV thanks to a crackerjack lineup of guests topped by Bob Hope, As Hope put it, "This is the only time I did a show on television for free and asked to do a commercial at the same time" Hope dldn't actually plug the "nazano drink, but he considerably brighted this 25-minute stanza with his wise-cracking considerably brighted this 25-minute stanza with his wise-cracking banter. This was Hope in a relaxed, informal mood, but he was still very much the funnyman. Also on the show were Gypsy Rose Lee and Arlene Francis, two more sharp gabbers, and Elaine Malbin, who did one of her tunes in the legit musical, "Kismet," and Felicia Sanders, who was impressive in her renditions of two sock material numbers. Cassini also chatted briefly with several other guests in the well-populated living room set.

room set.

As usual, Cassini gave quick rundown on cafe society news in his non-sensation manner. Stanza was also lifted by a tabloid fashion show with a half-dozen models.

Herm.

HORIZONS UNLIMITED Ulmer Producer: Dick Strome Director: Lew Klein Writer: Dick Strome Mins., Sun. 8 p.m. FIL-TV, Philadelphia

Writer: Dick Stone

20 Mins., Sun. 8 p.m.

WFIL-TV, Philadelphia
The Museum Council of Philadelphia and WFIL-TV have colalborated on the worthy aim of
making viewers conscious of some
of the cultural centers available
in this area. Skedded for the 8
p.m. Sunday slot against "Toast"
and "Comedy," new program seems
to be aimed for an audience already won.

Franklin Institute, the Academy
of Natural Sciences, the Art Museum, the Pennsylvania Historical
Society and the U. of Pennsylvania
Museum along with a dozen others
present their top men on such subiects as antibiotics, heredity, genetics, cosmic rays, the weather, bird
migrations and similar highly specialized matters. Projecting a
wise amiable and alert personality. Dr. W. F. G. Swann (head of
Franklin Institute's Bartol Foundation) is a casting director's dream
of a scientist. He establishes the
feeling of a "presence."

Guest on show caught was Fred

Timer of the Phility Zoo. explor-

Guest on show caught was Fred Ulmer, of the Philly Zoo, exploring hibernation more thoroughly than could be expected in the brief session. An ice cube was used for an intro and finale worked back to that theme, explaining the use of freezing in heart surgery with films taken at the University Hospital. Visual interest was sustained throughout with live animals transported from Zoo to studio, visual woodchuck, badger, raccoon, skunk, hamster, snakes, frogs and turtles. Bears and bats were on film.

turtles. Bears and bats were on film.

A special amplified stethescope was flown in from Minneapolis to record heartbeats of animals and distinguish true from faise hibernation. Ulmer explained difficulties of the artificially induced state and then opened refrigerator to show, as he suspected, how experiment had failed with woodchucks. There is no playing down to audience, but an annoying tendency to put Dr. Swann in the role of a straightman. With "Horizons Unlimited," WFIL-TV has taken another major step in the department of educational television.

Gagh.

LAFFIN' THEATRE
With Rufe Davis
Producer: Dan Schuffman
Director: Jim Holmes
Sustaining
30 Mins: Mon.-thru-Frl., 5 p.m.
WBKB, Chicago
Funnyman Rufe Davis is making
his Chi tv debut with this moppetbeamed strip. Zany character
should make a splash in the popsicle set with his facial gymnastics,
vocal highlinks and general
comedic department. Only question is how much of this sort of
thing the local traffic can bear,
with "Cousin Rufe" joining a flock
of other "relatives" of the kid
dialers.

dialers.

It's the familiar formula with Davis working the opening and close of the half-hour, while the body of the show is from celluleid. This time it's' vintage comedy shorts tagged the "Little Rascals." They're about par for the course. Davis fills the live portions with some sketch sheet doodlings, reads his mail from the tiny fans, imtates train whistles and makes with a lot of country bumpkin palaver, On the show caught (12) he gave a somewhat confused pitch for the March of Dimes that wasn't likely to help the tot's understanding of polio.

CONSERVATION ROAD
With Robert Burney
Producer: Angela McDermott
30 Mins.; Thurs., 9:30 a.m.
Sustaining
WGCV-TV, Schenectady
This is the second year that
Robert Burney, a principal in the
Schenectady public school system,
has traveled down "Conservation
Road," alone or with others, for
the primary benefit of classroom
viewers. He is also in the second
13-week series of the present
school year, answering the basic
questions as to the nature of and
activity in conservation, and the
individual's contribution to it.
Wind, water, land, animals, bugs,
birds and fish are among the facets
covered. The last, and solid segment seen dealt with "Woodcraft
Wisdom."
A tall man, with a pleasantly

Wisdom."

A tail man, with a pleasantly projectile personality and a chattily intimate technique, Burney wiscly used a seventh-grade Boy Scout pupil for a demonstration of the latter's procedure in fashioning a paraffine-covered, string-tored paper to "fire" wet wood. The segment came off so well—even to camera pickup—that otherparticipant dates seemed to be indicated as desirable. Jaco.

PANTOMIME QUIZ
With Mike Stokey, Peter Don.
Denise Darcel, Dorothy H
John Carradine, Jerry Les
Hans Conreld, Elaine Strii
Vincent Price; Art Flemi
announcer Peter Donald

Director: Eddie Nugent 30 Mins.; Sun., 9:30 p.m. REVLON

REVLON
ABC-TV, from New York
(SSC&B, Weintraub)
ABC-TV has latched on to a standout property in "Pantomime Quiz's" shift from CBS-TV. It's a lively divertissement for a Sunday evening. The panto stuff is excellently suited to the visual medium and the show should win lots of dialers for the web.

Much of the show's interest depends on the calibre of the guest

Much of the show's interest depends on the calibre of the guest charaders. On show caught Sunday (16), stanza had a topflight marquee. Peter Donald, Denise Darcel, Dorothy Hart and John Carradine were pitted against Jerry Lester, Hans Conreid, Vincent Price and Elaine Stritch. Both teams got into the spirit of the game quickly and projected an enthusiasm that glued the viewer to the screen. to the screen.

to the screen.

Mike Stokey, who's been with
the series for years, continues as
emcee-host. He's an amiable fellow and knows how to keep the
players, especially the hams, in
tow without becoming offensive.
Charades run the gamut from
Shakespeare quotes to "gag sayings." Each one is built into a
funfest. funfest.

The Revlon pitches give the players and the viewers a chance to catch their breath. Gros.

PARADE ers: Mario Prizek, Daryl

PARADE
Producers: Mario Prizek, Daryl
Duke
60 Mins.; Tues., 8 p.m.
CBC-TV network, from Vancouver
This stanza of an every-fourweeks Canadian Broadcasting
Corp. west-coast show, seen for
the first time across Canada,
turned out to be a tossed troptal
salad. Tossed by people with relaxed but generally sure aim, unpretentious ideas, taient and taste.
Aside from a frequently murky
kinescope, some of the lighting
was poor, so was one song rendition, and some of the bridging was
rough. There was only one absolutely standout performer—a
Negro girl named Elinor Collina,
especially attractive in well-handled closeups, who sang "The
Blues Ain't Nothin' You Can Find"
with vigor, skill and feeling. She
also did "Blue Atlantic Blues" in
semi-shout style to good effect.
But the general level was pleasnty entertaining, the pace easy,
as befitted a studio show purporting to take the viewer to the Caribbean, Mexico and New Orleans.
The overall effect was a treat to
anyone a bit fed up with the excessive slickness and sameness of
so many big musicals. And there
were no commercials.
Bill Bellman, onetime Ottawa

cessive slickness and sameness or so many big musicals. And there were no commercials.

Bill Bellman, onetime Ottawa radio announcer, emceed in pleasant style, and no one else did anything in the hour but sing, dance and look genuinely happy. Bellman's latter-half spots were too frequent, too loag and mostly uninspired writing, but previously just about right.

A dozen or so performers carried the whole show, but so much imagination was evident in all departments—even occasionally in lighting—that there was no dragging except, as noted, in the later gab spots. Dances, choreographed and directed by Beth Lockhart, were gay and colorful and nonroutine. Co-producers Mario Prizek and Daryl Duke (they also wrote the continuity) deserve a bouquet for using their low budget so inthe continuity) deserve a bouquet for using their low budget so in-telligently and entertainingly. Gard.

FALSTAFF REPORTER
With Pat Herndon
Producer: Pat Herndon
Director: Forrester Mashbir
15 Mins; M-F, 10:30 p.m.
FALSTAFF BEER
KPIX, San Francisco

FALSTAFF BEER
KPIX, San Francisco
A new face to the local tv screen as a newscaster, Pat Herndon turns out a strong news show. CBS film clips are utilized, interspersed with still pix of personalities.
On show caught, Herndon kept the audience attention and provided a better view than the usual sitting-at-the-desk type of newscast by getting up and moving around occasionally to point out places on maps and a world globe. The Falstaff commercial jingle roared in over Herndon's voice on one occasion, but that's only an occasional fluff.
When the show settles down, Herndon could easily emerge as one of the top Bay Area tv personalities. He has surences, ease and charm and, though mostly known for sports here, handles a general news show of this sort defly.

Rafe.

TV READER'S DIGEST
(Last of the Shooting Sheriffs)
With Hugh Reilly, host; Russ
Simpson, Jim Hamilton, Bill
Henry, Francis MacDonald,
Jimmy Hawkins, Bill Fawcett,
Dick Reeves, Bobby Taylor,
Tommy Kirk, others
Producer: Chester Erskine
Director: William Beaudine
Writer: Frank Gruber
30 Mins, Mon., 8 p.m.
STUDEBAKER-PACKARD CORP.
ABC-TV, from N.Y. (film)
(Ruthrauff & Ryan)
Chester Erskine appears to have
successfully translated that human
interest element that's made the
Reader's Digest a literary phenom
into television terms. First in the
series, "Last of the Shooting
Sheriffs," based on a Cleveland
Amory article, retained the full
flavor of the Digest's best pleces,
and was a honcy of a television
script besides. If Erskine can keep
it up, he'll have an anthology
series in the true sense of the word.
Not that there aren't problems,
though. "TV Reader's Digest" is

it up, he'il have an anthology series in the true sense of the word. Not that there aren't problems, though. "TV Reader's Digest" is slotted in a time period that's been a traditionally tough one for ABCTV, with this season's competition even rougher because of the full-hour exposure of Sid Caesar on NBC and the veteran "Burns & Allen" on CBS. If Studebaker-Packard is willing to undergo some tough sledding for awhile on the rating charts, there seems no reason why it shouldn't emerge with a winner as the show builds. Preem segment was a yarn about a small Arizona town which in 1927 hires Jim Roberts, the last of the oldtime western law heroes, because of bank robbers in the neighborhood. Roberts turns out to be an old, phlegmatic gent, to the chagrin of the excited town, which has been talking about nothing but his exploits for days. He's not fast on the draw—in fact, doesn't carry a gun; he alims and shoots slowly, with both hands. He arrests a troublemaker after the trouble, when he's ji ed and drunk. In a word, he's a terrible disappointment, and he's fired. Just as he's about to

blemaker after the trouble, when the guy is dead drunk. In a word, he's a terrible disappointment, and he's fired. Just as he's about to leave, the bank robbers show up, and the sheriff foils the holdup with a couple of bullseyes, two-hand style. He's again a hero and his legendary status is restored.

Russ Simpson played the old-timer with distinction, lending just the right phiegmaticism and stoicism to the role and offsetting the serious enthuslasm of the rest of the townspeople. Jimmy Hawkins as a hero-worshipping youngster, John Hamilton as the mayor and Bill Henry as the boy-grown-intoa-director, who tells the story in flashback, head an excellent cast. Frank Gruber's teleplay had humor and pace, and William Beaudine's direction maintained the flavor of the story to a maximum. Hugh Rellly's hosting lay largely in the ladd of spiels for the Packard and the story to a maximum. Hugh Reilly's hosting lay largely in the field of spiels for the Packard and Studebaker, but was nicely han-dled. Chan.

MAGIC GATEWAY With Ed Kallay, Bob Reid, Cliff With Ed Mana, Shaw Producer-director: Bob Franks 30 Mins., Sat. 5:30 p.m. GATEWAY SUPER MARKETS WAVE-TV, Louisville WOFREIL)

Producer-director: Bob Franks 30 Mins., Sat. 5:30 p.m.
GATEWAY SUPER MARKETS
WAVE-TV. Louisville
Here's a newcomer to local tv programming which might hold some interest for very young viewers, for whom it is obviously intended, but it's hardly likely that anyone outside of the very juve age brackets would give it a second gander. It's nothing more than a disconnected monolog by Ed Kalley, station sports and commercial spieler, who carries on a pointless conversation with stuffed doli characters representing some of the participating sponsors' frozen products. Teddy Snowcrop, Tutwiler, a turtie, and the like. Audible responses from the doll props is apparently done with the old gimmick of a speeded up tape recording. Timing of this phase was poorly handled by the operator.
Thrown in between commercials at intervals were clips from an old Bobby Vernon comedy film, Kallay narrated this, with frequent guiffaws, chorties and snorts, all plenty loud and bolsterous and reading of subtitles. Teed off the film with a bit of business with a prop film camera.
Only redeeming item on this opus was the "mystery tune" sung by Bob Reid, which on show caught was "Always." First 100 correct answers with any sponsor's labei, boxtop, etc, receives a doli or toy sports car. Reid has an excellent baritone voice and knows his way with a song. He's wasted on this show, however, and rates a better showcase.

Setting used for opening and close of the show, with a garden

better showcase.

Setting used for opening and close of the show, with a garden gate effect, was akay. Bob Franks' directing job must have been easy as Kallay corned up the ad libs. His commercial pitches, however, were crisp and cleanly punched.

Wied.

swas his 1 Got 12cm, be Percy Faith arrangement of "Swedish This is one of the better live shows in the area, and impresh of this viewing would indicate that it packs excellent musical entertainment for musical lovers of all director; Lou Cobb and Hugh Hor-

POND'S THEATRE (The Hickory Limb) With Gene Raymond, Mildred Dun-nock, Mary Astor, Phyllis Love, Neva Patterson, Ph#lip Coolidge,

others Producer-director: Paul Lammers Writer: Meade Roberts

60 Mins.; Thurs., 9:30 p.m. POND'S EXTRACT CO. ABC-TV, from New York (J. Walter Thompson)

ABC-TV, from New York
(J. Walter Thompson)
The rescue operation performed a few weeks back by J. Walter Thompson when Kraft decided to cancel its Thursday night dramatics on ABC-TV and JWT brought in Pond's to take over the show lock-stock-and-barrel was a worth-while one from the standpoint of healthy television as well as the economics involved. Since "Pond's Theatre" is to be produced by the same JWT staff, it's safe to say that it will continue to resemble the old Kraft segment, and that's all for the good. For while the Kraft shows rarely rose to memorable heights, they proved a consistent showcase for good dramatic writing, acting and production, and writing, acting and production, and the Thursday night stanzas, for all difficulties, their rating diff

their rating difficulties, would have been missed.

That Pond's will continue in the same tradition, perhaps improve upon the Kraft show, was indicated in the premiere play, an adaptation by Meade Roberts of John Van Druten's "The Hickory Limb." Pond's commemorated the preem by gracing the play with an above-average cast, not only in marquee value but in acting ability. Gene Raymond as a carelessly lovable novelist, Mary Astor as his divorced wife, Mildred Dunnock as a dominating mother-in-law and Phyllis Love as their imaginative daughter. For added measure, though the reason is difficult to figure, Neva Patterson was on in a quickle scene as a glamorous actress.

Play was a thoughtfui and per-

a quickle scene as a glamorous actress.

Play was a thoughtfui and perceptive character study of the husband, wife and mother, with Miss Astor protraying a weak and uncertain middle-aged woman who remains completely under her mother's thumb. Miss Dunnock, as the mother, played a prim and straitlaced do mineer, while young Miss Love, as the rebellious daughter (rebellious in the sense that she wants to see her father after 10 years) starts the plot in motion by getting together with Raymond, a sort of lovable but devil-may-care character. She comes to disappointment after a whirlwind gettogether as Pop wanders off to Mexico, but the lightweight plot is enough to carry the characterizations which are the heart of the play. Credit the foursome with extremely sensitive performances, and Roberts with a perceptive adaptation. Paul Lammers, one of the three rotating producers-directors (others are Fred Carney and George Roy Hill) got the series off to a standout start via deft direction and the usual quota of top production values. Chan.

HERBIE KOCH SHOW MERBIE KOCH SHOW With Robert Fischer, Mary Mitchell Raper, Bill Brittain Producer-Director: John Farley 30 Mins., Sun. 10 p.m. Participating WHAS-TV, Louisville

WHAS-TV, Louisville
One of the town's long-established radio and tv musicians,
Herbie Koch, who presides at the
station's muiti-manualled organ,
offers viewers a blend of standard
and classical musical selections,
both vocal and instrumental, which
has been high in favor over a considerable period of time. Koch is
a vet of presentation house days,
when his organ specialties took
him over the country, as well as
a tour of England's deluxe film
houses.

Show opened with haritone Rob

houses. Show opened with baritone Bob Fischer in a rousing tonsiliing of "No Business Like Show Business." Singer has appeared for several seasons with summer operettas at Iroquois Amphitheatre and local opera performances and registered. His number was followed by Koch's flashy keyboarding of "Builfighter." Closeups and various camera angles brought into focus his digital dexterity and footwork on the pedals.

Guest pianist. Mary Mitchell

on the pedals.

Guest planist, Mary Mitchell Raper, concert performer, displayed her artistry with "White Donkey," later duetting with Koch to, present an excellent rendition of Saint Saen's "G Minor Concerto" for piano and organ. Fave tune from "Annie Get Your Gun" had Fischer giving out with "They Say It's Wonderful," plenty okay, as was his "I Got Plenty Of Nuthin'." Koch's playing of the Percy Faith arrangement of "Swedish Rhapsody," was likewise top organ work.

NAUGHTY MARIETTA With Patrice Munsel, Alfred Drake, John Conte, Gale Sherwood, Bambi Linn, Rod Alexander, Don Driver, Robert Gallagher, Wil-liam LeMessena, singers, dan-cers, etc.

Iliam LeMessena, singers, uancers, etc.
Producer-Director: Max Liebman
Adaptation: William Friedberg,
Fred Saidy, Neal Simon, Will
Glickman, William Jacobson
Musical Director: Charles Sanford
90 Mins, Sat., 9 p.m.
OLDSMOBILE
NBC-TV, from New York (color)
(D. P. Brother)
Max Liebman can take a deep

Max Llebman can take a deep bow for this one. Victor Herbert d have been magnetic accomplishment, for the would have been mightly proud of his accomplishment, for the "Naughty Marietta" which went into last Saturday night's (15) Oldsmobile-sponsored 90-minute NBC-TV slot in compatible tint was as spirited, gay, melodic and eyearresting a spectacle as one could hope for Llebman and associates gave it the most painstaking care and devotion and the result was a handsome, completely beguiling reincarnation of what, under normal circumstances, might have emerged as a creaky operetta. That wakes it two in a row out of the Herbert cataiog, with "Marietta" following last month's Christmas season presentation of "Babes In Toyland."

One can only repeat "get going, his

Toyland."

One can only repeat "get going, boys, and step up that color set production" after witnessing the beauty and splendor of the multihued spectacle. As rewarding as "Marietta" was in black and white (and this can be chalked up as one of the best to date), its transformation to the rainbow spectrum could only inspire an earnest hope that millions, instead of the present few thousand, might soon have access to the added dimension.

Its nearly half a century (45

access to the added dimension.

Its nearly half a century (45 years to be exact) since Herbert's operetta first tread the Broadway boards, but Saturday night's viditint production gave it a spark and a verve that belied its 1910 vintage. In practically every facet (acting, singing, daneing, camera work, choreography, sets, the costuming and the musical direction). "Marietta" enjoyed an updated tempo and vivacity designed to strike a universal appeal.

Marieta" enjoyed an updated tempo and vivacity designed to strike a universal appeal.

The casting was topflight, with Metop star Patrice Munsel, Alfred Drake and John Conte in particular coming off exceptionally well as they fell into the spirit of the early New Orleans-backgrounded frolic of love and intrigue as Governor Le Grange (Conte) plays the double-dealing piracy game while he takes N. O. for a Louisiana hayride. Yet perhaps equally as rewarding was the work of the others—the ensemble of singers and dancers. Bambi Linn and Rod Alexander, Gale Sherwood as the "other woman" who in turn is betrayed and then betrays, etc. All captured the mood and the spirit with exacting fidelity.

It was refreshing to hear the

trayed and then betrays, etc. All trayed and the mood and the spirit with exacting fidelity.

It was refreshing to hear the Herbert classics and standards within the polished framework of the production—"Sweet Mystery of Life" as dueted by Miss Munsel and Drake; or again the same coupling in "Falling In Love With Someone," or Miss Munsel's rousing rendition of the "Italian Street Song" as she plays gypsy. One could single out for special mention the finely executed production turn built around "Love of New Orleans" by Miss Sherwood, Drake and ensemble; Miss Sherwood's rendition of "Neath The Southern Moon"; the ingeniousness of a puppet ballet as executed by Miss Linn and Alexander, the extravagant beauty (particularly in color) of the closing ballroom scene with the nicely turned waltz production, or the excellent musical support by Charles Sanford and musicians in this and other numbers. Paul du Pont's costuming also merits special attention.

Miss Munsel was a treat to the eye and registered in fine voice, as fetching a "Marietta" on tv as she's been on the stage. Drake was in top form, his "U. S. cavairy to the rescue" dash, histrionics and vocalistics always hitting the right note. Conte was fine as two-timing of the content was fine as two-timing of the content was fine as two-timing also merits special attention.

and vocalistics always hitting the right note. Conte was fine as two-timing Guv and his duel scene with Drake was played like they meant it. All in all, a real Saturday night treat.

Rose.

rell, floor directors, and Bill White, who was credited with the titles, Fischer was substituting for regu-lar baritone vocalist Bill Pickett, who has been off the show for a who has been off the show for a couple weeks due to illness. Bill Brittain handled the announcing chores in okay style.

# Only MCA-TV has

# so many proven, top-rated, quality TV film shows!



# LOMBARDO

and his ROYAL CANADIANS

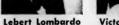
39 HALF-HOUR FILMS MADE EXPRESSLY FOR TV!

A top TV attraction for local or regional sponsorship!

On the air and in person, Guy Lombardo is America's Number 1 musical favorite. Sponsored live this past season by Lincoln Mercury, the Guy Lombardo Show out-rated its nearest competitor by an average 39%.\* As an extra added attraction each week, a glamourous name recording star will make a guest appearance.

\*ARB, April, May, June 1







Victor Lombardo



Kenny Gardner



Bill Flannigan

# CONTACT YOUR NEAREST MCA-TV OFFICE FOR AUDITION PRINTS TODAY!

NEW YORK: 598 Madison Ave.

BEVERLY HILLS: 9370 Santa Monica Blvd.

ATLANTA: 515 Glenn Bldg.

BOSTON: 45 Newbury St.

KANSAS CITY: 6014 W. 76 Terrace, Overland Park

CHICAGO: 430 North Michigan Ave.

CLEVELAND: 1172 Union Commerce Bldg.

ROANOKE: 116A West Kirk Ave.

.....

NEW ORLEANS: 42 Allard Blvd.

CINCINNATI: 3790 Gardner Ave.

DALLAS: 2102 No. Akard St.
DETROIT: 837 Book Tower

SAN FRANCISCO: 105 Montgomery St.

SEATTLE: 203 White Building

SALT LAKE CITY: 212 Beason Bldg.

MINNEAPOLIS: 1048 Northwestern Bank Bldg.

PITTSBURG: 550 Grant St., Suite 146

PHILADELPHIA: Bellevue-Stratford Hotel,
Broad & Walnut Sts.

ST. LOUIS: 1700 Liggett Drive



MAYOR
OF THE
TOWN

Thomas Mitchell stars in 39 exciting topical dramas. Consistently a top-rated radio and TV show for years. Sold in over 60 markets.



Sell your product through these outstanding family situation adventures with a salty tang, starring Preston Foster. 65 films available.



Over 200 films in this high-rated anthology of comedy, mystery, adventure and drama, featuring famous Hollywood stars.

JOHN RUSSELL CHICK CHANDLER, SOLDIERS

SOLDIERS FORTUNE

26 exciting, new adventure-packed films. With an all star Hollywood cast. Already sold in 100 markets to 7-Up Bottling.



Louis Hayward stars as the world's most famous adventurer, fighting evil and intrigue everywhere...an electrifying series of 39 films.



America's funniest comedy team stars in 52 hilarious films, in the style that has kept them on top for 15 laugh-filled years.

SPACE
RANGER

39 films that hold adult and juvenile audiences spellbound. Backed by merchandising guaranteed to give your product top recognition.

HEART OF THE CITY

(Also known as "City Assignment"). Pat McVey and Jane Nye, as crusading newspaper reporters, bring you drama and suspense. 91 films.



PRIDE
OF THE
FAMILY

Inimitable Paul Hartman stars in this hilarious situation comedy . . . 40 fun-filled films now available in many leading markets.



65 half-hour mystery and adventure films, starring Rod Cameron. In its third year of successful selling for sponsors.



WHERE
WERE
YOU?

Great heroes, war personalities, famous events, daring exploits, presented in documentary style with Ken Murray as host. 26 films available.



78 dramas to build prestige for your commercial. Sponsored as Fireside Theatre by Proctor & Gamble. One of the highest rated film shows.



GEORGE RAFT
I'M THE
LAW

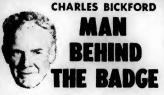
George Raft plays the role of a metropolitan police officer in 26 hard-hitting films of drama and mystery. Top ratings in leading markets.



Fresh, crisp film highlights of the previous week's top sports events, air expressed to you every Monday.

### TOUCHDOWN

13 half-hour films covering top college games during football season.



Charles Bickford-hosts and narrates 39 half-hour thrilling, true-life dramas of law enforcement presented in documentary style.



13 encore dramas with such famous Hollywood stars as Lew Ayres, Joan Bennett, Miriam Hopkins. Available under your own title.

ALAN HALE, JR.
RANDY STUART
BIFF
BAKER
U.S.A.

Alan Hale, Jr. and Randy Stuart star in 26 halfhour films of international mystery and intrigue. A surefire combination appealing to all viewers.



Melvyn Douglas stars as a private sleuth in 13 exciting and unusual dramas mixing love and adventure. With an all star Hollywood cast..



78 neatly produced 15-minute dramas, each with a surprise twist ending. Available first run in over 100 markets.



Raiph Bellamy stars in 82 exciting films made expressly for TV . . . realistic, action-packed adventures that every family will enjoy.

a show for

AMERICA'S NO. 1 DISTRIBUTOR OF TELEVISION FILM PROGRAMS

every product, every market, every budget!



40

MAN WITH A QUESTION
With Lowell Thomas, Eric T. Boulter, Robert Barnett
15 Mins.; Sun. (16), 12 noon
Sustaining
ABC, from New York
ABC Radio has a fine public service airer in "Man With a Question," a four-part series which is probing problems of blindness both in the U. S. and abroad. With each Sunday segment confined to 15 minutes, the series began Jan. 9 with actress Eva Le Gailienne heading a discussion about "Children and Blindness."
For the second installment Sun. (16) newscaster Lowell Thomas quizzed Eric T. Bouiter, field director of the American Foundation for Overseas Blind, on what progress is being made among the sightless in the Orient. While admitting that blindness is a "subject of which I know almost nothing." Thomas did a good reportorial job in drawing the facts out of Boulter.
High point of the taped session was Bouiter disclosure that a Far East Conference will shortly be held in Japan to explore ways and means of preventing the affliction in the Orient and helping those who have it. Also contributing some enlightening observations was Robert Barnett, exec director of the American Foundation for the Blind. Latter organization is presenting the series in cooperation with ABC Radio. Gitb.

LEE IN STUDIO B
With Louise Cocroft Martin
150 Mins., Sat., 9:30 p.m.
Participating
KGMB. Honolulu
The "Lee" is, of all things, a gal
jock who plays nothing but the
mostest of the most, jazz-wise that
is. It's a stunner at first to listen
to a real hep disk, then hear a woman's soothing if authoritative
voice, but it's a solid show that
lasts until the witching hour when
the CBS affillate shuts down for
the night.
Voicer is Louise Cocroft Martin,
a fulltime public library employee
who is capitalizing but good on her
yen and ken for ultra progressive
jazz. Most of, the disks are flown
in from a San Francisco shop.
Program provides neat musical
background for a Saturday night
party — and this town is noted for
its Saturday night habits. (During
the week, it's an early to bed, early
to rise village.) And even if the
music is picked solely for the
jazzians, it's a refreshing relief
from the usual disk jock fare.
Lee's voicing sometimes is a bit
librarian-like, but it's more than
adequate and, as the gal would be
the first to admit, it's the music
that counts. She's right, obviously
for this show has been a Saturday
night strongpoint for several seasons. She could use a few more
sponsors nicely, but who couldn't
on Saturday night?

Walt.

Louisville—Mrs. Marion Gifford, WHAS-TV director of Home Economics, has resigned, effective Jan. 28. She will be succeeded by Mrs. Jean E. Phair, who comes to WHAS-TV from WOR-TV, New York, where she conducted a daily food show for the past year.

TALK OF THE TOWN
With Pat Ryan
105 Mins.; Mon.-thru-Fri., 3 p.m.
Participating
WPTR, Albany

105 Mins.; Mon.-thru-Fri., 3 p.m. Participating WPTR, Albany Afternoon version of "Taik of the Town"—there is a two-hour early morning presentation, also handled by Pat Ryam—has recentive been given a "Number Pleeze" listener-quiz filip. Feature, used on other stations, too, is live and recorded. Ryan and George Miller, WPTR program director and sportscaster, man the telephones for the unwaxed portions of game. It is a rather complicated setup, slowing down the musical program but whetting the interest of dialers playing for prizes.

The "broken record disk" jackpot was not hit until the next to last cali on the final day of the second week, when a Watervliet woman guessed the "stuck" number and grabbed the loot, including a trip to New York for herself and husband. Ryan, usually an even-volced chap, sounded quite excited—and admitted so.

He and Militer display good telephone personalities, including the essential quality of patience.

# CAVALCADE OF MUSIC With Gene Taylor 120 Mins., Mon.-thru-Sat., 6 p.m. Participating KIKI, Honolulu

This show's been handled by several disk jocks in the few years KIKI has been in operation, but it's Gene Taylor who has shoved it

several disk jocks in the few years KIKI has been in operation, but it's Gene Taylor who has shoved it into profitable brackets, with the two-hour cross-the-boarder emerging as a solld grosser.

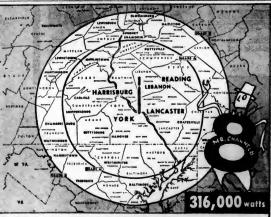
The "why" is another matter. Taylor's voice isn't Honolulu's best, by a long sight, for he has a strong Cockney or' Aussie accent that may or may not be affected. But he's a good natured go-getter who selis his own time, and he's picked up a fond listenership.

It's good supper hour music, in sharp contrast to some of the competitive fare, and it's well chosen. Taylor ciowns somewhat in a Puckish way and his commercials, while sometimes heavy on the "gee whiz" aspect, aren't offensive.

Guy's been around for some time and has picked up some loyal accounts who followed him to this indie operation. Like his cohort of the same station, Jimmy Walker. Taylor knows everybody and everybody seems to know him. At the grassroots level, it pays off.

Cail it homespun if you will; get annoyed when the 45 rpm disks are started on the 78 turntable by mistake; scoff at the name-dropping habit that Taylor should eschew. But chances are you'll be listening night after night, thanks to a shrewd choice of show and walker, his daytime counterpart, are doing much to help turn it into a moneymaker.

Dallas—Mike Shapiro has been named commercial manager here for WFAA-TV, according to Ralph W. Nimmons, station manager. He previously worked at WFAA-TV in 1851 as local sales manager.



The Channel 8 Mighty Market Place

all yours **WGAL·TV** LANCASTER, PA.

NBC . CBS DUMONT

STEINMAN STATION CLAIR McCOLLOUGH PRES.

Representatives MEEKER TV, INC.

### Wylie's Book

= Continued from page 33 =

Charles Seipmann altogether, although Seipmann is often considered the leader of the articulate dissatisfaction with the air media. Concerned only with television, "Clear Channels" also neglects to dig in the gardens of radio criticism where the roots of video criticism were born. Hence the absence of such tenacious old roots as Carl Friedrich of Harvard, Haroid MacCarty of Wisconsin, Albert N. Williams of Denver U, Norman Woeiful of Ohio State, Jerome Kerwin of Chicago, Jerome Spingarn of Civil Liberties, Bruce Bliven of the New Republic, et al. Charles Seinmann altogether. garn of Civil Liberties, Bruce Biiven of the New Republic, et al Wylie deals with Charles Wake-

Wylie deals with Charles Wake-man, the fugitive slave who took poetic revenge on George Wash-ington Hiil by writing "The Huck-sters." Part of what Wylie origi-nally wrote about Wakeman was nally wrote about Wakeman was considered actionable by the attor-neys for publishers Funk & Wag-nalls and at the attorneys' insist-ence a hunk of text was chiseled out after printing, delaying the appearance of Wylle's book (priced at \$4.75) in the stalls.

Wylle, whose experience in ra-dio and video is broad (CBS, Blackett-Sample-Hummert, Esty, among other posts), writes with much skill and sparkle (a family trait) and has the darndest vocabulary this side of Thesaurus. As soon as we get the janitor to dust off the Variety office dictionary, we intend to look up some of Max's jawbreakers.

Ironically, as Wylle waxes elo-quent against the critics he ex-hibits the fact that he's obviously hibits the fact that he's obviously one himself, for all that he apparently wouldn't be caught dead in an aisle seat opening night. In defending television, Wylie turns the spotlight on some other areas of human activity and really goes to town as a critic. For instance, his dissertation on what's wrong with big league baseball (quite apart from the subject of television) is brilliant criticism of baseball.

Wylie on a Limb?

### Wylie on a Limb?

Wylie may be in some trouble and wili draw lightning upon him-self because he seems to be saying that it's not a question of tele-vision criticism being of inferior quality. Rather he seems to imply that no criticism is worthwhile and aii is motivated in malice and floatall is motivated in malice and floated on faulty information, dubious logic and downright smartaleckry. He comments, "It is doubtful if critics make much sense to-the men who have to pay for television. Critics seldom even think of these men except to scold them for being crass, or rich, or for being sponsors."

The Crochy he thinks has for

sors."

John Crosby, he thinks, has for the masses an "amiable tolerance, and the areades of his mind are always open enough to get some of the slanting sun of mankind's late-afternoon preoccupations with the sad pleasures and the tawdry honors of living-but-not-get-ting-ahead-very-fast. Crosby understands the lasting wonder of exploring the town's junkyard. Gould doesn't. Gould wants it removed or prohibited or covered over and prohibited or covered over and

"Clear Channels" becomes "Clear Channels" becomes not only a controversial volume but a debaters' handbook sure to be used through the years by those who speak up for status quo in television. An impressive amount of fact and interpretation on all sorts of side-issues to the American program structure is set forth. Nor is the text all criticism of criticism. the text ail criticism of criticism

the text all criticism of criticism. Wylle ventures to suggest a pian to bring the best minds of the colleges to tv (and recommends that the emcee be Lyman Bryson). Plainiy, Wylle has been driven by an irritation with fault-finders to find vault with their habits of mind. His personal credo has been something like this: "Advertising sponsorship is not a state of disease." With great energy he has marshalled the rebuttal for tv. Whether he'll get any thanks from the industry (they don't buy books much in the broadcasting trade itself) remains to be seen: first print order is 11,000. order is 11.000.

Manchester, N.H.—Norman A Gittleson, former general manager of WJAR-TV in Providence, R.I., has been appointed as executive v.p. and general manager of WMUR and WMUR-TV in this city, owned by the Radio Voice of New Hampshire, Inc., headed by former Gov. Francis P. Murphy of Nashua.

# Inside Stuff—Radio-TV

Reginald Rose has sold two of his "Studio One" telescripts to the Dramatic Publishing Co. of Chicago for amateur licensing at \$25 per performance. The Westinghouse-CBS plays, "The Remarkable Incident at Carson Corners" and "Twelve Angry Men," have been expanded into full-lengthers by the Chi firm. In the case of "Men," an about face has been accomplished by publication of a second version called "Twelve Angry Women." Reason for that is the obvious one—the need for all-femme players is much greater among the amateur pretenders than scripts where males dominate the action.

Rose's next play for the show (Feb. 14) will be a bit troublesome as far as residual rights to the simon pures are concerned. It's a western titled "Broken Spur," and so far no one has discovered how to make a horse opera where dames predominate.

Bob Sammon, remote director of CBS-TV's "Person to Person," is leaving next week (24) to make a technical survey of the home of Harry S. Truman. The former President will be televisited by Ed Murrow on March 4 at his Independence residence, which is being 'fixed up" for the event.

Sammon will plane to the Coast from K.C. with "P to P" editorial associate John Horn to handle the visitation with actor William Holden, skedded for Jan. 28. This Friday's (21) "picture window" subjects will be opera star Patrice Munsel and critic-lecturer John Mason

Within the past week two top tradepaper polls singled out CBS Radio's "Let's Pretend" as the No. 1 children's program on the air, Whether the citations were intended as postmortem awards is not known, but "Pretend" was dropped last October after 23 years of uninterrupted airing.

The network claims that it continues to get "irate" letters from listeners asking for the show's return, but so far it's no-go unless a sponsor chimes in for a stake in the kid-slanted stanza.

There's more to being a advertising-publicity-promotion director of a network than meets the eye. For Gene Accas, who occupies that post at ABC, meant becoming an expert on the Metropolitan Opera Co., or at least on the Met's personnel.

Seems that several announcers at ABC affiliates have been goofing on the pronunciation of the names of Met stars. So Accas last week got out a phonetic handbook on the Met, including pronunciation of every Met singer (classified by voice) and every opera and composer in this year's repertory, which went to all ABC outlets.

The Radio and Television Executives Society Is going to 0.0. a subject felt to be very touchy by many industryites. At the Jan. 27 meeting of its workshop, RTES will discuss "Is Negro Market Radio An Asset or Itabilitation."

a Liability?"

Joe Wootton, director of radio at Interstate United Newspapers, will moderate a panel including J.B. Blayton, Jr., g.m. at WERD, Atlanta, Ga.; George S. Goodman, community relations director of WLIB, N. Y.; Victor Bonnemere Jr., a former market researcherat Biow ad agency, and Madeleine Allison, specialist in Negro time buying.

Bruce Staudermann, recently installed as manager of the radio-tv department of the Meldrum & Fewsmith ad agency of Cleveland is in Manhattan acquainting himself with sources of supply and program materials incidental to the agency's bid to upgrade the television commaterials incidental to the agency's bid to upgrade the television com-mercials for its occounts. These include Ford Tractors, Glidden Paints, Durkee Foods.

Incidentally, Stauderman has been hired to direct a musical stage play, "The Princess," based on Hans Chirstian Anderson for the Cleveland Music Hall March 6-8 inclusive.

WHAS-radio and WHAS-TV in Louisville, will air the annual United States Junior Chamber of Commerce meeting in Louisville on Jan. 22. Meeting will be aired live and the event will be recorded for delayed airing over WHAS-radio later that night. Edward R. Murrow, CBS news analyst, will be the principal speaker at the dinner, which will honor 1954's 10 most outstanding young men. Presentations will be made to the 10 men by the national prez of the Junior Chamber of Commerce.

### Radio in TV Homes

Continued from page 24

Arthur Godfrey sessions puiled a second place 6.7% on shows listened to regularly.) To insure detailed information.

Advertest dug into listener familiarity with the radio sked between 7:30 and 11 p.m., when tv is strongest. Starting with Monday, 43% of those queried could name at least one radio program. As the week progressed, the number of listen-ers who could name a nighttime radio show slowly but steadily de-clined until on Sunday only 25.4% knew a radio show by name.

Over four-fifths of the Advertest respondents were certain of con-tinuing their radio listenership in the face of increased tv. They re-iterated almost all points made by radio advocates in the industry. After 39% of those who insured radio advocates ... After 39% of those who insured their continued listenership said that they listen "while doing other things, and don't have to sit and watch," music and news (in that order) were still the chief reasons for audio popularity. Incidentally, the reason news shows on radio continue to draw is that they are in greater numbers as well as "fast-ingreater numbers". in greater numbers as well as "fast-er and better" than video. Further-more, radio, Advertest discloses, required "less concentration" than tv, offered relaxation and "com-pany" and was portable.

Advertest brought WNEW in on Advertest brought WNEW in on the radio perusal, asking the indie station to supply queries of its own to append to the questionnaire. (This had nothing to do with the response in favor of "Make Believe Ballroom".) Station was after infore the favorite show on the station, amount of after-midnight listencraphin and the reasons for anywer.

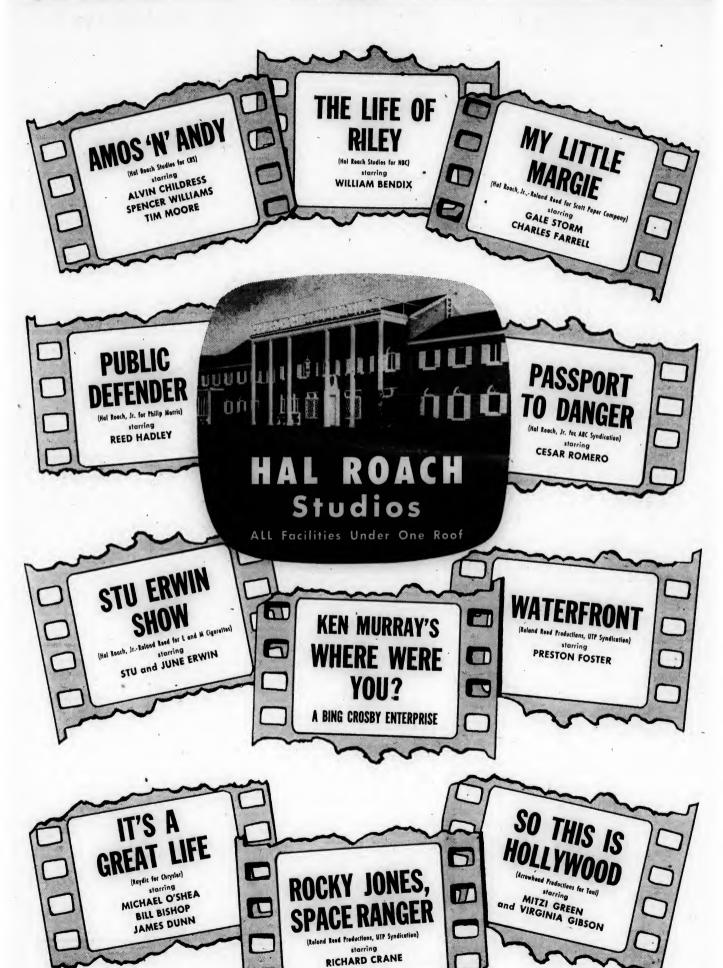


WONDER-MATIC RANCH

WONDER-MATIC RANCH
SWIMING POOL AREA
If there ever was a bargain—this
it!! Sprawing Contemporary Ranc
. 75 ft. long . Tremendous livit
room . 21-ft. kitchen absolutely it
tops log bedrooms & 2 fanc both
extras included . . Expansion space
. Beautiful chunk of land—a goo
part of an acre . . About \$12.000 cas
above a fine 4% mortgage should clot
the deal . . It sounds too good to you'll know what we mean.

BATSON DEAL ESTATE.

BATSON REAL ESTATE
354 Gt. Neck Rd. GR 2-9004. Open S



# **Television Chatter**

### New York

New York

Just in case you wonder what happens to all those glamor gowns worn by tv's femme stars, Florence Barry's Encore shop on Madison ave., N. Y., is the answer. At reduced prices and as a glamor come-on they go like hot cakes... Mike Gargiulo, new producerdirector of WRCA-TV's "Jinx's Diary." skeds "Mambo Day" on Jan. 27. .. John Butler to choreograph Jan. 23 and 30 "Frontier Bailads" on WCBS-TV's "Camera Three". Herb Wolf, producer of ABC-TV's "Masquerade Party." working up drama series titled "Her Honor, the Judge"... Lillian Greene, ex-TV Guide, now on Herb Sheldon staff Jane Costello for NBC program dept. engaged to Harry Dunham ... Richard Heffner, host-historian of WCRA-TV's "Man of the Week," to NBC's "Weekend" reportorial staff ... Nancy Kelly, Clare Luce, Peter Donald and Stan Freeman guesting on Jan. 23 Igor Cassini show over WRCA-TV ... Roger Englander's third directorial assignment on CBS-TV's "Omnibus" will be "A Music Lesson With Yehudi Menuhin." slotted for 20 minutes Sunday (23) ... Walt Garrity to take over for WRCA-TV director Hugh McPhillips while latter is in the hospital ... Iberia Airlines new sponsor for "Operation Success" on WRCA-TV ... Reynolds Tobacco (for Winston and Cavaliers') backing NBC-TV's "Feather Your Nest" daytimer three-for-four Thursdays starting this week.

Martin Katz, formerly with WOR-TV, named director of the special sales project department of Blair-TV ... David Cole into the lead of "Murder Story" on "Kraft Theatre" tonight (Wed.)... Jack Livesey into a feature role on "Pond's Theatre" tomorrow (Thurs.). ... Frederick N. Polangin, ex-Fuller & Smith & Ross on the Westinghouse account, joined the Ted Bates agency as account on the read of CBS-Columbia ... Harry



Townes on "Omnibus" next Sunday (23) . . . Loretta Leversee into "Robert Montgomery Presents" cast Monday (24) . . Rita Frederleks now a regular in the cast of NBC-TV's soaper, "First Love" . . Three additions to the Biow-Beirn-Toigo tele production department: Robert G. Kelly, ex-Young & Rubicam, as a program supervisor; Richard Holland, formerly of Hollis Productions, also a program supervisor; and Rodney Albright, ex-Doherty, Ciifford, Steers & Shenfield, as a tv-film producer . . . Totem poles from Robert Q. Lewis' collection will be on display Feb. 24 at the Greenwich Village Antique Show.

Ezra Stone returning from the Coast to teach video performing in the professional training program of the American Theatre Wing. Semester begins Jan. 31.

of the American Theatre Wing. Semester begins Jan. 31.

Rev. Sydney MacEwan, the "singing priest," to fly in on a 48-hour stayover from Scotland, to do March 13 "Toast of Town" show. Pete Cash, TvB director of station relations, on first field trip for org. In meantime, John T. Murphy, veep in charge of Crosley television stations, named chairman of the TvB membership committee in the northeast. Al Freedman, one of early Groucho Marx scribblers, joins Barry, Enright & Friendly in writing capacity. Don Morrow pacted by Lincoln-Mercury to handle commercials on the Guy Lombardo stanza, and, additionally, gabber subbing for Bolwison in "On Your Account". Margaret Barker and Perry Fiske into "The Stranger" via DuMont this Friday (21) . "Magic Cottage" femcee, Pat Meikle, and husband, author-producer Hal Cooper, on Virgin Island jaunt. U.S. Army "Soldier Parade" (ABC-TV) celebrating its third anni tomorrow (Thurs.)... Virginia Graham also having an anni—her second—on WABD "Food for-Thought."

### Chicago

Chicago

Norman Ross Jr. has signed a tv exclusive with WBKB. First assignment kicks off Jan. 31 with a 10-minute strip at 11 p.m. . . . . Sale-of-the-week honors were copped by WNBQ as National Tea bought the Howard Miller-emced "Close-Up" cross the board . . . Jackie Robinson guests on ABC-TV's "Super Circus" Sunday (23) . . . Don Herbert planed to the Coast over the weekend to work the blurbs on the Sunday night General Electric CBS-TV drama . . . Hamms brewery picked up Pete DeMet's hour-long bowling film for a 13-week ride on WGN-TV . . Larry Spiller named continuity editor at WICS. Spring-field. Bob Morgan joins the downstate UHF'er as a staff announcer . . . Chaqcane Gooding added to the Kling Film production department. She's an alunnae of KACY. St. Louis . . WNBQ is lensing three half-hour segments of the annual All Star Bowling tourney this week, including the Sunday night finals. Joe Wilson will call

the shots with Seven-Up lifting the tab... Atlas Film Corp. lensing tv blurb series for Swift and Whiripool... Eddie Cantor's vidpix series under the Ziv banner bows on WNBQ Feb. 14, for Drewry's ... Jules Power's "All About Baby" now seen on 18 DuMont affiliates twice-weekly for Swift and Libwice-weekly for Swift

### H'wood Unspooled

Continued from page 33

carried by live impulse and their champions claim superiority over the canned shows.

the canned shows.

True that live tv has lost some ground but the deficit is not too alarming. At CBS Television City the current score reads: film, 16; live, 9. Last year live held a margin of 13 to 10. NBC's total this season is: film, 19; live, 16. Last semester film still held the advantage, 11 to 8. At ABC the ratio hasn't changed, nine film and two live.

### Windust Champs Live

Let's hear from one of the defenders of live tv, an old hand from the theatre, Bretaigne Windust, who mans the production controls on "Climax." "Live tv has a dramatic impact that film dust, who mans the production controls on "Climax." "Live tv has a dramatic impact that film cannot achieve. The most exciting thing in the whole of entertainment is how a performer controls his audience. To do this he must have played to an audience and also have that sense within him that an audience is watching. It is because the performers literally that an audience is watching. It is because the performers literally feel the audience there with them that live tv heightens all the values of drama and gives a 'plus' in performance.

in performance.

"The audience reacts to this immediacy, too, and each viewer feels less remofe, knowing anything may happen. A live drama also imposes more rigid rules on its writers of unity of time, place and action, and evokes great ingenuity on the part of everyone to do things that can't be done on film."

At the Thompson agency, where Cornell Jackson rules the roost and rides herd over Lux Video, film is "off-limits" because of the tieups for properties with picture studios, which forbid competitive filming. Lectors, because feels studios, which forbid competitive filming, Jackson, however, feels that the live telecasts lack little of film quality while conceding that certain dramatic imperfections appearing in the live could easily be edited out in the film. Adaptations of old pictures have proven good audience pullers so he's willing to go along with what he has rather than make a change merely to improve the process.

ABC has had much success with

ABC has had much success with its filmed shows, spotlighting such name power as Wait Disney, Danny Thomas and Ray Bolger. Only shows on the live list are "Space Patrol" and "You Asked For It."

McCleery: 'Keep It Live

McCleery: 'Keep It Live'
It is interesting to note that
Hallmark for the fourth time presented live\*'-Manhl and the Night
Visitors.'' a Christmas season
opera by Gian Carlo-Minotti. A
tremendous saving would have
been effected had the show been
filmed originally.
Albert McCleery, commander of
the Hallmark forces, nonetheless
devotedly defends live tv and projects these reasons:

jects these reasons:

jects these reasons:
"It presents the same challenge of split-second perfection, last-minute revisions and stepped-up pace as a Broadway opening night, and the final feeling of triumph can be just as rewarding. But the thrill is multiplied with the knowledge that millions are waiting on every word, a knowledge that shoots an electrifying form of tension through the entire cast and sion through the entire cast and

"It's this feeling that enables those responsible for presenting a show to carry it off with a minimum of error. The public is seldom aware of fuffs as we in the trade know them. Rarely does a viewer say a show was bad because the actors fluffed a line or missed a cue. These criticisms are found only in trade talk or reviews. A sponsor compliments his audience when he presents live shows because he is telling them here are real people in real situations.' Only in a live show can that thread of "It's this feeling that enables

real people in real situations.' Only in a live show can that thread of sustained feeling be unbroken, by both actors and audience.

"I believe the writing is better on live shows. A script can be polished in rehearsal, just as on the legitimate stage. But once a scene has been recorded on film, and the set torn down, retakes of-

### From The Production Centers

Continued from page 32

1 to 6 p.m. daily WMNS radio show on which "music with a beat" is being featured. Before WMIN became WMNS Steve Cannon occupied the spot. Latter is now devoting himself exclusively to WMIN-TV which also engages a part of Edwards' services, too. Whereas WMIN radio was on air daily until 3 a.m., under new ownership and with new call letters it now signs off at midnight... Stan Hubbard, KSTP tv and radio president and general manager, vacationing in Florida... Robert Q. Lewis, the Chordettes, Earl Wrightson, Carmel Quinn, Jaye P. Morgan, Lois Hunt, Jan Arden, Don Liberto, Cedric Adams and Bob DeHaven to top WCCO's radio show which will be one of highlights of the Winter Carnival, annual St. Paul celebration. Show will be presented before live audience at St. Paul Auditorium, scaled at \$5.50 top, and go out over air Saturday night, Jan. 29.

### IN PHILADELPHIA . .

Skipper Dawes returns to local radio with a WJMJ wakeup show (7-8 a.m.; Mon.-Sat.) starting Feb. 1 . . . Pete Boyle's "Fun House" (film and cartoons) replaced "Frontier Playhouse" (Western pics) on WPTZ (6:30-7 p.m. segment (17) . . Jack Valentine's new show "Insomnia Club" preemed (15) on WCAU-TV. New late-late show (1 to 3 a.m.) is first local tv bid for stayup viewers . . WFIL-TV axes Tom Moore-head's matinee "Stop, Look and Listen" and evening sports show the end of month Pics replace afternoon show . . Announcement by WPTZ newscaster Taylor Grant resulted in 2,000 offers of blood for leukemia victim . . Special Events Director Sam Serota went to Harrisburg (18) for the inauguration of Gov. George Leader, keeping WIP listeners informed by beep-phone . . . Relba Marks, formerly traffic manager at WDAS, has joined traffic department at WPEN.

### IN PITTSBURGH . . .

Gloria Abdou, head of women's activities at WCAE, a last-minute addition to the cast of "The Women" at the Playhouse. Florence Sando, who has a daily femme news strip on WDTV, is in it, too . . . Pat LaPeccerella, KQV publicity and continuity girl, had her appendix out . . . Evelyn Gardiner, of KDKA, making her tv debut with a weekly series of talks on nutrition over the educational station, WQED . . . John Roberts, WDTV announcer, engaged to Carol Dean Cole, who is touring in "Wonderful Town." They plan to be married in the is touring in "Wonderful Town." They plan to be married in the spring. . . Bill Babcock, program director of WJAS, and his wife celebrated their 10th wedding anni . . . Vicki Grosse, wife of Win Fanning, Post-Gazette radio and tv editor, taking over 6-6:30 slot on KQV Sunday nights for an international-type record show. She also plays German platters on WHOD every Sunday . . . William Eckles, of Channel 2 staff, and Clarice Juers, a senior student nurse at the Presbyterian Hospital, will tie the knot in July . . . A series of three weekly talks on Shakespeare by Dr. Solomon B. Freehof, rabbi of Rodef Shalom, listed by WWSW.

ten are out of the question because of the added expense. Writing is much sharper on a live show. Film tends to make writers lazy. They can, and do, buy film backgrounds and depend on montages instead of supplying crisp writing. "The hard way is the live way, but the live way pays off."

### Chi AFTRA

Continued from page 33

ber wanted no part of the national p&w setup for his local operations and had the apparent backing of the station's staffers on the issue. Exception is for the performers appearing on WGN-TV originated web shows where the 5% p&w fee will apply. In place of the pension fund, WGN-TV announcers get a 10% pay hike and local rates for singers and actors are boosted 5%, retroactive to Jan. 1 No pay hikes were involved in the new bikes were involved in the new pacts with the three web-owned stations which went along with the p&w project.

It came as no surprise that all the radio stations accepted the union's offer of a 25% slash in local rates for singers and and aclocal rates for singers and and actors. Also multiple programs and shows of more that 60 minutes duration came in for special discounts. AFTRA also okayed a special rate, at 125% of the local fee, for regional radio-tv hookups limited to a 16-state area. Latter move was okayed by the national board in the hopes of stepping up Chi radio-tv production.

### Flock of Pitt Clients For Radio Sportscasts

Pittsburgh, Jan. 18. Radio perking up here in the sports field with beginning of new year and on basis of present evidence, 1955 will be a big AM year in the athletic department. No explanation for the sudden resurgence but it's catching fire.

Don Allen Chevrolet Co. has signed Bob Prince and Bob Davis signed Bob Prince and Bob Davis for a cross-the-board sportscast at 6 o'clock on WCAE and Duquesne Brewing Co., which had Ken Hil-debrand on last couple of months Saturday evenings only, has ex-tended him on KDKA Monday through Friday at 5:45.



Eileen BARTON

MAX LIEBMAN'S SPECTACULAR NBC-TV CORAL RECORDS



TEXACO STAR THEATRE SATURDAY NIGHT-N.R.C.

Mgt.: William Morris Agency

### REHEARSAL HALLS

LARGE BALLROOMS, STAGE BY DAY, WEEK OR MONTH

REASONABLE RATES

### **BEETHOVEN HALL**

210 E. 5th St., New York City OR 4-0459





LOS ANGELES GEORGE KANE
6151 Santa Monica Blvd.

TORONTO S. W. CALDWELL, LTD.

-and other principal cities in the U. S. and Canada

WASHINGTON

FRED BARTON 1346 Connecticut Ave.

# INDIES CRASH WEB BARRIER

# Year Yet; Set Program Expansion NOW WELCOMED

Hollywood, Jan. 18.
With an expanded program involving at least four new series, Official Films faces the biggest year of its history, prexy Hal Hackett said here just before returning ett said here just betore returning to N. Y. after business confabs on the Coast. Hackett described Of-ficial's picture as "a bullish one," and said distribution company is swinging right along with tv's demand for better product and good salesmen.

Hackett signed a deal to take Hackett signed a deal to take over distribution nationally for Jack Denove's "This Is Your Music" series, currently seen on the Coast only. He also discussed with Jack Chertok a deal for a western series with w.k. names, in which Official would arrange the financing, in return for which it would receive national and syndication distribution rights.

Official exec also met with top-

distribution rights.

Official exec also met with toppers at Four Star Productions to discuss syndication of "Four Star Playhouse." They had what Hackett called "a meeting of the minds." and agreed "in principle" that Official will syndicate, but actual release date is indefinite pending continuation of show's current sensor. rent sponsor.

rent sponsor.

Official is also going to handle syndication of 39 "Robin Hood." vidpix, rolling Feb. 10 in England with Richard Greene starring, and Hannah Weinstein producing for Saphire Pictures Corp. Also to be syndicated by Official is Thetis Films "The Three Musketeers." being filmed in Rome with Jeffrey Stone starring in the 26 episodes.

Stone starring in the 26 episodes.

Herman Rush to Coast

Herman Rush, Official Films veepee and assistant to prexy Hal Hackett, is being transferred to the Coast by the firm to head up all west coast saies activities and production liaison. Move is part of a three-way divisional spiit in Official's saies setup, which previously was completely supervised from New York.

Decision was made in Chicago over the weekend at a meeting of Official's sales exees heimed by national saies veep Herb Jaffe. Other two divisional toppers haven't been set, but they'll operate out of N.Y. and Chicago. Official will also open three additional offices, in San Francisco, Seattle and Denver, ail of which will come under Rush's domain.

# Cincy's 'Shock' A **Late-Nite Shocker**

Cross-the-board programming of syndicated film in the late-night hours has spread to Cincinnati, hours has spread to Cincinnati, with WCPO-TV picking up the trend via a five-a-week spread of nysteries with which to buck Steve Allen's "Tonight" on WLW-T and feature films on WKRC-TV. Only WCPO-TV is doing it in spades, running two syndicated half-hours each evening, at 11:15 and at 11:45 to compete with the full scheduling on the other outlets.

mysteries with which to buck Steve Allen's "Tonight" on WLW-T and feature films on WKRC-TV. Only WCPO-TV is doing it in spades, running two syndicated half-hours each evening, at 11:15 and at 11:45 to compete with the full scheduling on the other outlets.

Series is called "Shock," and is enceed by Bud Chase, who will surround the film showings with such prop trappings as simulated shrunken heads. Initial run of films, which will be played off in seven and one-half weeks, is the NBC Film Division's "Inner Sanctum" series, with assistant general manager Ed Weston currently dickering with Ziv, MCA-TV, Flamingo Films and National Telefilm Associates for additional series. Weston says the multiplerun scheduling has cut the cost of programming (as opposed to regular-run film costs or live programs) by as much as 50%. Chase, incidentally, kicked off the series promotion-wise by riding through downtown Cincinnati in a 75-year-old hearse.

### SAG's 'Beware'

Hollywood, Jan. 18.
Screen Actors Guild has warned its members not to make filmed tv commercials uniess they are sure the person or company or advertising agency involved is a signatory to the Guild contract.

Contract covering filmed to commercials expires March 1. Negotiations for a new pact will get under way before Feb. 1.

Guild's financial report for 1954 discloses assets amounting to \$737,002.35 and liabilities of \$60,953.41, with a surplus of \$676,048.94.

# MCA-TV's 4-Ply Setup on Vidpix **To Match Catalog**

MCA-TV is subdividing into four MCA-TV is subdividing into four separate units (under one central head) for the sale of vidfilm. Outfit, having the biggest fulltime sales staff (near 70 men) and the largest catalog for syndication (22 shows) pius responsibility for several network shows, figures through the specialization to keep the organization from getting cumbersome. bersome.

bersome.

In addition to a syndication sales setup and a closely allied but distinct station (fibrary plan) sales force, MCA has just instituted a regional-national department to which it has assigned four of its longtime staffers, and soon expects to have an international setup (an

longtime staffers, and soon expects to have an international setup (an idea particularly favored by MCA-TV topper David Sutton).

To reinforce the topmost echelon of MCA-TV, Sutton has gotten himself another veepee, one who'li act as administrative factotum to help coordinate the complexity of subdivisions. New v.p. is Herbert Stern, an MCA lawyer, a role in which he will continue along with everything else.

which he will continue everything else.
Sutton hasn't yet picked a man to head the International division, nor has he chosen a topper for the mational-regional setup. However, national-regional setup. However, the four men appointed to the lat-ter department so far are Carroll Bagley, Kirk Torney, Mickey Dubin and George Vaughan, As-cording to Sutton, these men, all from the original MCA-TV syndi-cation end, will be responsible for large regional and national sales (Continued on page 46)

### Reynolds to Convert 'Intrigue,' 'Sherlock' To Color; Start in Spring

had a field day this season in placing their properties on the networks, a far cry from the situation a year ago, when every producer, agent and agency was raising the cry of monopoly and "restraint of trade" re the networks' propensity to clear time for their own shows alone.

alone.

During the 1953-1954 season, only seven or so independent new film packages made the network grade—everything else in the way of new programs were network-created or network-owned. By way of contrast, a total of 19 new half-hour telefilms produced and owned by independents have hit the three major webs so far this season, with at least one more sponsored segment awaiting a time slot.

Why the change in attitude on

Why the change in attitude on the part of the webs, which a year ago wouldn't look at a package unless it could ride on the ownership or production? Tradesters see one answer in the swing to film by the networks with the accompanying answer in the swing to film by the networks, with the accompanying economies effected in personnel, line charges, production and studio costs, et al. But the webs can't do them ali—the current total of network footage during the year far surpasses Hollywood's theatrical total. The networks must aiso contract their properties for filming, since union conflicts prevent the webs from doing their own physical teiefilm production. teiefilm production.

webs from doing their own physical telefilm production.

Nor has any one of the networks propelied the movement toward taking on indie shows. CBS and NBC are evenly spilt, with eight new indie packages each, while ABC, which a year ago would have welcomed the shows anyway, has three. On the NBC ledger are: Raydic's (Ray Singer & Dick Chevaillat) "It's a Great Life" for Chrysier; the David Wayne-David Swift "Norby" for Eastman Kodak; the Peter Lawford-Alex Gottlieb "Dear Phoebe" for Campbell Soups; Mickey Rooney Enterprises-Voicano Productions' Hey Mulligan" for Pillsbury and Green Giant; Arrowhead Productions' GE Beloin' "So'This Is Hollywood" for Toni; Television Programs of America's upcoming "Captain Galant of the Foreign Legion" for Heinz; John Guedel-Art Linkletter's "People Are Funny" for Toni and Mars; and McCadden Productions' Gurns & Allen) Bob Cummings show for R. J. Reynolds.

CBS, Too

CBS lineup includes TPA's "Halls of Ivy" for International Harvester and Nabisco; Don Federson's upcoming "The Millionnaire" for Colgate (in place of "Strike It Rich"); Desilu's "Willy" for General Mills; TPA's "Lassie" for Campbell; MCA-Revue Productions' "General Electric Theatre" for Campbell; MCA-Revue Productions' "General Electric Theatre" for GE IBBD&O produced when Fred Waring was the regular, while Stuart Reynolds did the GE vidpix); Screen Gems' "Father Knows Best" for Kent ciggies, "Captain Midnight" for General Milis and Ovaltine, also via Screen Gems; and "Favorite Theatre" for Bristol-Myers (as a sub for the departed (Continued on 1859 48). (Continued on page 46)

Mortgage Firm Head To Roll Own Vidpix

Holiywood, Jan. 18.

In a new telefilm wrinkle, the president of a Beverly Hills mortgage company will personally produce his own series of 13 vidpix which he'll series of 13 vidpix winch nei il sponsor on a Los Angeies sta-tion. Robert Bergman, prexy of Ideal Mortgage Co., said he'll start production on the films at the end of the month. He'll finance and produce as well as sponsor.

If the show proves success-fui, Bergman, who's also been active in film financing, said he'll put it into syndication to be soid to other realty

# Hackett Envisions Biggest OF 'OUTSIDE' VIDPIX GE's Click Live-&-Film Formula (With Stars) Hits Top 10 Jackpot

Pipe This!

In these days of the ultraimportant visual plug on a
filmed (or live) show, Chesterfields and "Dragnet" came
across with a refreshing
change of pace last week.
Principal character of the
story, being questioned by
Jack Webb and Ben Aiexander, asked if he could smoke.
Then he reached into his
pocket, and instead of pulling
out the usual pack of Chesterfields, took out a pipe and lit fields, took out a pipe and lit up with every sign of satisfac-tion and enjoyment.

# Telepix to Spark Rep's 'Fu Manchu' Three-Way Deal

Republic Pictures this week signed a three-way deal with Sax. Rohmer for the writer's "Dr. Fu Manchu" character, and stories with telepix stressed as the principal factor behind the deal. Republic, via its Studio City Productions and Hollywood Television Service subsidiaries, will shoot 78 half-hour telepix based on the mystery series, with plans also to produce three feature pix and separate half-hour radio shows. Telepix will go into production within two months on the Coast under the Studio City banper for distribution via HTS, with Rohmer presently writing new "Dr. Fu Man Chu" stories for television and the author to be available as a consultant during production. Rohmer pianes to the Coast next week for pre-production huddles with Republic prexy Herbert J. Yates and HTS prexy Earl Collins. Star for the series hasn't been tapped yet.

Other facets of the deal, which was put at \$4,000.000, are three features based on the novels "The Insidious Dr. Fu Manchu," "The Return of Dr. Fu Manchu," "The Return of Dr. Fu Manchu," along with a radio series to be taped independently of the tele soundtrack. Deal was set by Yates and Douglas Storer, who repped Rohmer on the deal.

A pilot film on the Fu Manchu character has been making the rounds of distributors and agencies for a couple of years now, but apparently it's not involved in the Republic deal. Pilot was produced by Charles Curran's Times Square Productions and directed by Herbert Bayard Swope Jr. Just what happens to this property isn't known

### **CBS Film Sales Pacts** 'Lineup' for Syndication In Non-Network Cities

Deal has been finalized whereby CBS Television Film Sales, the syndication arm of the CBS-TV web, will pick up syndication and rerun rights on "The Lineup," the network-produced film series about the San Francisco nolice which network-produced film series about the San Francisco police which Brown & Williamson Tobacco (Viceroy ciggies) bankrolls on Fri-day nights. Film Sales begins sell-ing the series firstrun immediately in those markets not included in the network lineup, and starts sell-ing reruns in all markets in June. Since Brown & Williamson sponsors the show in some 112 net-work markets. Film Sales gets only

sponsors the snow in some 112 net-work markets, Film Sales gets only the leavings for syndication, about 115 markets of which only about 50 mean a payoff. However, re-run rights are effective in all marrun rights are effective in an mar-kets, including the major ones. Some 26 pix are already in the can, and by the time Film Sales starts peddling the reruns, there will be 39 completed.

steady: rating rise of "General Electric Theatre," which bounced into 10th place in the Nieisen sweepstakes last week after only four months on the air. Not only did the last Nielsen-recorded "GE Theatre" register a 43.2, easily and the last Nielscn-recorded "GE Theatre" register a 43.2, easily outranking the longtime Sunday at-9 champ, "Phileo - Goodyear Playhouse," but it has come out on top of "Phileo" five times this season, thereby resolving a five-piear-old Sunday night programming problem for both GE and CBS-TV.

ming problem for both GE and CBS-TV.

Both the sponsor and the net have been consistent losers in the battle against the hour-iong "Philco" until this year. Then, GE preemed its live-and-film, New York-and-Hollywood - originated series, stressing star names in quality but unpretentious dramatics. Initial Nielsen was a 27.1, compared with "Philco's" 29.9. Second week, which stavred Joseph Cotten, came out on top with a 32.9. Since then, it's pulled in the high 30's and low 40's, with Jack Benny's "The Face Is Familiar" starrer on Nov. 21 getting a 41.9 (more than he's gotten on his own show) and Alan Ladd in "Committed" Dec. 5 hitting the 43.2 high. Average Nielsens for 10 shows thus far this season give "GE" a 34.1 compared with "Philco's" 31.07, a far cry from the days of "Philco's" domination over Fred Waring and the filmed alternates.

GE, BBD&O and MCA (which agarbayes the show) evers believe

of "Philco's" domination over Fred Waring and the filmed alternates.

GE, BBD&O and MCA (which packages the show) exces believe the success stems from a number of factors, but mainly from that of approach. Sponsor decided what it wanted was quality dramatics, but not "arty," the term customarily applied to the "Philco" stanzas, Additionally, they wanted flexibility, something achieved via live production from both coasts, along with films (13 of the latter, with 13 repeats slated for summer). This flexibility could lead to another b.o. attraction, star names, of which there have been plenty (Benny, Ladd, Joan Crawford, Cotten, Jane Wyman, Barry Fitzgerald, Burgess Mcredith) and will be lots more (James Stewart, Johnnie Ray, Fred MacMurray, Henry Fonda, Cornel Wilde, Ray Milland, with negotiations on for Paul Muni, Ethel Barrymore, (Continued on page 46)

# **Ballantine Keeps** 10-City 'Intrigue'

Ballantine's Beer has settled its iatest squabble with Sheldon Reynolds and has changed its mind about "Foreign Intrigue," deciding to keep the series in at least 10 major markets after first dropping it entirely when it bought Ziv's "Eddie Cantor Comedy Theatre" in 21 markets formerly devoted to "Intrigue." Decision was made at J. Walter Thompson agency last week after huddles with Reynolds.

Move will give Ballantine's the sort of dual coverage which Rheingoid Beer has been experimenting with via two-way sponsorship in the same markets with "Douglas Fairbanks Presents" and "Henry Fonda Presents" (latter being the "Star & the Story" series with Fonda as host in the Rheingold markets). Ballantine's is also considering adding several smaller markets not previously covered to its "Intrigue" lineup. Deal gives Reynolds enough starting coin to assure continued production of "Intrigue."

"Intrigue."

Brewery, meanwhile, has moved its starting date for Cantor down from the end of March to the latter part of this month. Series starts on WABC-TV in N. Y. on Jan. 26, in the Wednesday at 10:30 berth presently occupied by "Intrigue."

Latter will probably be moved to Saturdays at 10:30.

# VARIETY - ARB City-By-City Syndicated and National Spot Film Chart

VARIETY'S weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 top-rated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.

This VARIETY chart represents a gathering of all pertinent informa-tion about film in each market, which can be used by distributors, agencies. stations and clients as an aid in determining the effectiveness of a filmed time factors, since sets-in-use and audience composition vary according to time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv.), adventure; (Ch.), children's; (Co.), comedy; (Dr.), drama; (Doc.), documentary; (Mus.), musical; (Myst.), mystery; (Q), quis; (Sp.), sports; (W), western; (Wom.), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors rep the national spot sponsor for whom the film is aired.

TOP 10 PROGRAMS	STATION	DISTRIB.	DAY AND TIME	HOVEMBER RATING	SHARE (%)	* SETS IN	TOP COMPETING	PROGRAM STA.	RATING
NEW YORK	Approx	. Set Count—	-4,175,000	Sta	tions-	WCBS (	2), WRCA (4), WABD ), WPIX (11), WATV	(5), WA	BC (7)
1. Superman (Adv)	. WRCA	Flamingo	. Mon. 6:00-6:30	24.6	. 64	38.5	6 O'Clock Report	WCBS	6.
2. Range Rider (W)	. WRCA	CBS	Sat. 6:30-7:00	13.1	. 52	22.8	Early Show	WCBS	3.
4. Abbott & Costello (Com)	WRCA	MCA	.Sat. 6:00-6:30		. 48	24.3	Early Show; Rain or Shir Ramar of the Jungle	ne.WCBS WPIX	6.
5. Annie Oakley (W) 6. D. Fairbanks Presents (Dr) 7. Wiid Bill Hickok (W)	. WABD	CBS	. Sat. 7:30-8:00 . Wed. 10:30-11:00	11.4,	. 22	53.0 46.0	Best of Broadway 6 O'Clock Report	WCBS WCBS	31.
8. Badge 714 (Myst)	. WOR	NBC	. Wed. 9:00-9:30	10.0	. '16	64.9	Early Show	WRCA .	19.
9. Liberace (Mus) 10. Space Ranger (Adv)	WRCA	MCA	. Thurs. 6:00-6:30	9.5 8.7	29	29.9	Early Show	WCBS	6.
LOS ANGELES	Approx	. Set Count—	-1,860,000	Sta	tions—	KNXT ( KHJ (9)	2), KRCA (4), KTLA , KTTV (11), KCOP (	(5), KAI (13)	BC (7)
1. Badge 714 (Myst)	.KTTV	NBC	. Sat. 7:30-8:00	33.2	57		Harry Owens	KNXT	9.
3. Life of Riley (Com)	.KTTV	NBC	. Sat. 8:00-8:30	20.3	. 30	67.4	Jackie Gleason	KNXT	24.
5. Annie Oakley (W)	.KTTV	.CBS	. Tues. 7:00-7:30	19.2	. 37	52.0	Life With Father Fred Waring	KNXT	14.
7. My Hero (Com)	KTTV	Official	. Mon. 7:00-7:30	16.7	. 32	51.5	Studio One	KNXT	16.
9. Led Three Lives (Dr)	KTTV	Ziv	Sat. 8:30-9:00	16.0	25	65.2	Jackie Gleason	KNXT	24.
CHICAGO	Approx	. Set Count—	-1,850,000	Stations—W	BBM	(2), WI	KBQ (5), WBKB (	(7), WG	N (9)
1. Janet Dean, R.N. (Dr) 2. Gene Autry Time (W)	WRRM	CBS	. Mon. to Fri.* 5.3	9 3:00 21.7	. 80	27.3	Wrestling Jungle Adventure*	WBKB	3.
3. Racket Squad (Adv)	WGN	ABC	. Tues. 8:30-9:00	21.1	. 38	56.0	Close-Up*	WNBQ	3.
4. Wild Bill Hickok (W) 5. Badge 714 (Myet)	WBKB	NBC	. Sun. 1:30-2:00 Tues. 8:00-8:30 .	19.8	. 31	60.9	Make Room for Daddy	WBKB .	18.
7. Cisco Kid (W)	WBKB	Ziv	. Sun. 5:00-5:30	18.9	46	40.9	Starfire Theatre	WGN	8.
8. Superman (Adv)	WBKB	Flamingo	. Sat. 5:00-5:30 . Mon. 9:30-10:00 .	17.9	. 69	25.8 52.4	Mr. Wizard	WBBM .	26.
	WGN	NBC	. Tues. 9:00-9:30	.,14.5	. 25	58.0	U.S. Steel Hour	WBKB .	20.
* Average weekly rating.				~			(2) ==== (33)		(70)
BALTIMORE		ox. Set Count					(2), WBAL (11)		(13)
1. Annie Oakley (W)							Film Funnies	WAAM	0.
3. Wild Bill Hickok (W)		-				1	News-John Daly	WAAM .	6.
4. Cisco Kid (W)		_					News—John Daly 7 O'Clock Final	WAAM .	3.
							Nows John Dals	TAT A A B.T	7 1
5. I Led Tiree Lives (Dr) 6. Ramar of the Jungle (Adv)				,			News-John Daly	WAAM	4.
7. Badge 714 (Myst)	WBAL	NBC	. Tues, 10:30-11:00	16.4	35	47.4	Wrestling News; Sports; Weather	WMAR .	16.
			.Sun. 11:00-11:30		68	23.8		WBAL	6.
9. Death Vailey Days (W)	WMAR	McCann-Erickson	Sun. 11:00-11:30 Sat. 6:30-7:00	16.1	53	30.5	Picture Playhouse	WBAL	0.
9. Death Vailey Days (W) 10. Hans Christian Anderson (CH)	WMAR	McCann-Erickson	Sun. 11:00-11:30 Sat. 6:30-7:00	16.1	53	30.5 27.0	Picture Playhouse	WBAL WBAL WMAR .	11.
9. Death Valley Days (W) 10. Hans Christian Anderson (CH) YOUNGSTOWN, O.	WMAR WBAL	McCann-Erickson	Sat. 6:30-7:00 Thurs. 7:00-7:30	16.1	53 59	30.5 27.0	Picture Playhouse Willy	WBAL WBAL WMAR WAAM .	6.
YOUNGSTOWN, O.  1. Kit Carson (W)	WMAR	McCann-Erickson Interstate	Sun. 11:00-11:30 Sat. 6:30-7:00 Thurs. 7:00-7:30	16.1	53 59	30.5 27.0 ations————————————————————————————————————	Picture Playhouse Willy 7 O'Clock Final News—John Daly WFMJ (21), WKBN ( WNBK (3), WEWS (  Omnibus Godfrey's Talent Scouts.	WBAL WBAL WMAR WAAM WAM WAM WEI WEWS WEWS	TV (2) 2 (8)
YOUNGSTOWN, O.  1. Kit Carson (W) 2. Racket Squad (Adv) 3. Hopalong Cassidy (W)	WMAR WBAL  Appr  WFMJ WKBN WKBN	McCann-Erickson Interstate	Sun. 11:00-11:30 Sat. 6:30-7:00 Thurs. 7:00-7:30		53 59	30.5 27.0 ations 54.1 69.2 37.8	Picture Playhouse Willy 7 O'Clock Final News—John Daly  WFMJ (21), WKBN ( WNBK (3), WEWS (  Omnibus Godfrey's Talent Scouts. Wrestling	WBAL WBAL WMAR WAAM  (27), WD7 (5), WXEI  WEWS WEWS	TV (2) (8)
YOUNGSTOWN, O.  1. Kit Carson (W) 2. Racket Squad (Adv) 3. Hopalong Cassidy (W) 4. Hopalong Cassidy (W) 5. Inspector Mark Sabor (****)	WMAR WBAL  Appr  WFMJ WKBN WKBN	McCann-Erickson. Interstate  ox: Set Count  MCA	Sun. 11:00-11:30 Sat. 6:30-7:00 Thurs. 7:00-7:30		Ste	30.5 27.0 27.0 30.5 27.0 30.5 27.0 30.5 30.5 30.5 30.5 30.5 30.5 30.5 30	Picture Playhouse Willy 7 O'Clock Final News—John Daly  WFMJ (21), WKBN ( WNBK (3), WEWS (  Comnibus Godfrey's Talent Scouts Wrestling Polka Time Superman	WBAL WMAR WMAR WAAM (27), WD7 5), WXEI WEWS WEWS WEWS WEWS WEWS	TV (2) (8) 
YOUNGSTOWN, O.  1. Kit Carson (W) 2. Racket Squad (Adv) 3. Hopalong Cassidy (W) 5. Inspector Mark Sabor (?*****!) 6. Your Star Showcase (Dr 7. Dangerous Assignment ( 2v)	WMAR WBAL  Appr  WFMJ WKBN WKBN WKBN WKBN WKBN	McCann-Erickson Interstate  Ox: Set Count  MCA  ABC  NBC  NBC  D-F-S  TPA  NBC	Sun. 11:00-11:30  Sat. 6:30-7:00  Thurs. 7:00-7:30		Stee	30.5 27.0 27.0 30.5 27.0 30.5 4.1 69.2 37.8 38.0 69.2 71.1	Picture Playhouse Willy 7 O'Clock Final News—John Daly  WFMJ (21), WKBN ( WNBK (3), WEWS (  Omnibus Godfrey's Talent Scouts. Wrestling Polka Time Superman Private Secretary Television Playhouse	WBAL. WMAR WAAM (27), WD7 5), WXEIWEWSWEWSWFMJ WEWS WNBK WEWS WFMJ	TV (2) (8) 9. 20. 11. 8. 10. 15. 23. 16.
YOUNGSTOWN, O.  1. Kit Carson (W) 2. Racket Squad (Adv) 3. Hopalong Cassidy (W) 4. Hopalong Cassidy (W) 5. Inspector Mark Sabor (******) 6. Your Star Showase (Dr. Star Showase (Dr. Star Showase (Dr. Star Showase (M. Star Showas	WMAR WBAL  WFMJ WKBN WKBN WKBN WKBN WKBN WKBN WKBN WKBN	McCann-Erickson Interstate  Ox: Set Count  MCA  ABC  NBC  NBC  D-F-S  TPA  NBC	Sun. 11:00-11:30 Sat. 6:30-7:00 Thurs. 7:00-7:30  Sun. 6:00-6:30 Mon. 8:30-9:00 Sat. 5:45-6:30 Mon. 6:00-6:30 Sun. 7:30-8:00 Sun. 9:00-9:30 Fri. 8:00-8:30 Sun. 7:00-7:30 Wed. 7:00-7:30		Stee Stee Stee Stee Stee Stee Stee Stee	30.5 27.0 27.0 37.8 38.0 69.2 71.1 62.5 64.4 39.8	Picture Playhouse Willy 7 O'Clock Final. News—John Daly  WFMJ (21), WKBN ( WNBK (3), WEWS (  Omnibus Godfrey's Talent Scouts. Wrestling Polka Time Superman Private Secretary	WBAL WBAL WMAR WAAM WEWS WEND WEN	TV (2) (8) 9 20 11 8 10 15 23
10. Hans Christian Anderson (CH)  YOUNGSTOWN, O.  1. Kit Carson (W) 2. Racket Squad (Adv) 3. Hopalong Cassidy (W) 4. Hopalong Cassidy (W) 5. Inspector Mark Sabor (*****) 6. Your Star Showcase (Dr 7. Dangerous Assignment ( 2v) 8. Range Rider (W) 9. Badge 714 (Myst)	WMAR WBAL  WFMJ WKBN WKBN WKBN WKBN WKBN WKBN WKBN WKBN	McCann-Erickson Interstate  Ox: Set Count  MCA ABC NBC NBC D-F-S TPA NBC CBS NBC	Sun. 11:00-11:30 Sat. 6:30-7:00 Thurs. 7:00-7:30		5359515153535351272428253538	30.5 27.0 27.0 37.8 38.0 69.2 71.1 62.5 64.4 39.8 35.4	Picture Playhouse Willy 7 O'Clock Final. News—John Daly  WFMJ (21), WKBN ( WNBK (3), WEWS (  Omnibus Godfrey's Talent Scouts. Wrestling Polka Time Superman Private Secretary Television Playhouse Mama People Are Funny Stu Erwin		11. 6. EV (2) (8) 9. 200 11. 8. 100 15. 23. 16. 19. 14. 12.
YOUNGSTOWN, O.  1. Kit Carson (W) 2. Racket Squad (Adv) 3. Hopalong Cassidy (W) 5. Inspector Mark Sabor (?****!) 6. Your Star Showcase (Dr 7. Dangerous Assignment (2v) 8. Range Rider (W) 9. Badge 714 (Myst) 10. Inner Sanctum (Myst)  MUNCIE, IND.  1. City Detective (Myst)	WMAR WBAL  Appr  WFMJ WKBN WKBN WKBN WKBN WKBN WKBN WKBN WKBN	McCann-Erickson Interstate  Ox: Set Count  MCA ABC NBC NBC D-F-S TPA NBC CBS NBC NBC CBS NBC NBC CBS NBC	Sun. 11:00-11:30 Sat. 6:30-7:00 Thurs. 7:00-7:30  Sun. 6:00-6:30 Mon. 8:30-9:00 Sat. 5:45-6:30 Mon. 6:00-6:30 Sun. 7:30-8:00 Sun. 9:00-9:30 Fri. 8:00-8:30 Sun. 7:00-7:30 Thurs. 7:00-7:30  ##—75,000		5353595151515127242825353858tations	30.5 27.0 27.0 30.5 31.0 31.0 31.0 31.0 31.0 31.0 31.0 31.0	Picture Playhouse Willy 7 O'Clock Final. News—John Daly  WFMJ (21), WKBN ( WNBK (3), WEWS (  Omnibus Godfrey's Talent Scouts. Wrestling Polka Time Superman Private Secretary Television Playhouse Mama People Are Funny Stu Erwin Break the Bank  C (49), WFBM (  That's My Boy		11. 6. FV (2) (8) 9. 200 11. 15. 23. 16. 19. 11. 12. H (8)
YOUNGSTOWN, O.  1. Kit Carson (W) 2. Racket Squad (Adv) 3. Hopalong Cassidy (W) 5. Inspector Mark Sabor (*****!) 6. Your Star Showcase (Dr 7. Dangerous Assignment (*****!) 9. Badge 714 (Myst) 10. Inner Sanctum (Myst)  MUNCIE, IND.  1. City Detective (Myst) 2. Racket Squad (Adv) 2. Badge 714 (Myst) 2. Badge 714 (Myst) 3. Badge 714 (Myst) 4. City Detective (Myst) 5. Badge 714 (Myst) 6. Badge 714 (Myst)	WMAR WBAL  WFMJ WKBN WKBN WKBN WKBN WKBN WKBN WKBN WKBN	McCann-Erickson Interstate  Ox: Set Count  MCA ABC NBC D-F-S TPA NBC CBS NBC	Sun. 11:00-11:30 Sat. 6:30-7:00 Thurs. 7:00-7:30		5353595151535127242825353535353558tations	30.5 27.0 27.0 37.8 38.0 69.2 71.1 62.5 64.4 39.8 35.4 35.4	Picture Playhouse Willy 7 O'Clock Final. News—John Daly  WFMJ (21), WKBN ( WNBK (3), WEWS (  Omnibus Godfrey's Talent Scouts. Wrestling Polka Time Superman Private Secretary Television Playhouse Mama People Are Funny Stu Erwin Break the Bank  C (49), WFBM (  That's My Boy.  Blue Angel.  See It Now.	WBAL WBAL WMAR WAAM  (27), WD7 5), WXEI  WEWS WEWS WFMJ WEWS WNBK WEWS WFMJ WEWS WFMJ WEWS WFMJ WKBN  WKBN  WKBN  WKBN	11. 6. FV (2) (8) 9. 20. 11. 18. 12. H (8)
YOUNGSTOWN, O.  1. Kit Carson (W) 2. Racket Squad (Adv) 3. Hopalong Cassidy (W) 4. Hopalong Cassidy (W) 5. Inspector Mark Sabor (*****) 6. Your Star Showcase (Dr 7. Dangerous Assignment ( 2v) 8. Range Rider (W) 9. Badge 714 (Myst) 10. Inner Sanctum (Myst)  MUNCIE, IND.  1. City Detective (Myst) 2. Racket Squad (Adv) 2. Badge 714 (Myst) 4. Secret File, USA (Adv) 5. Alnos 'n' Andy (Com)	WMAR WBAL  WFMJ WKBN WKBN WKBN WKBN WKBN WKBN WKBN WKBN	McCann-Erickson Interstate  Ox: Set Count  MCA ABC NBC D-F-S TPA NBC CBS NBC	Sun. 11:00-11:30 Sat. 6:30-7:00 Thurs. 7:00-7:30		5359  States 51	30.5 27.0 27.0 30.5 37.8 38.0 69.2 71.1 62.5 64.4 39.8 35.4 35.4 38.0 58.1 47.8 58.1 47.8 56.0 64.7	Picture Playhouse Willy 7 O'Clock Final. News—John Daly  WFMJ (21), WKBN ( WNBK (3), WEWS (  Omnibus Godfrey's Talent Scouts. Wrestling Polka Time Superman Private Secretary Television Playhouse Mama People Are Funny Stu Erwin Break the Bank  C (49), WFBM (  That's My Boy Blue Angel See It Now Eastern Parkway Boxing. Mr. District Atterney	WBAL WBAL WBAL WMAR WAAM  (27), WD7 5), WXEI  WEWS WFWS WFMJ WEWS WFMJ WKBN	11. 6. EV (2) (8) 9. 20. 11. 8. 15. 15. 19. 14. 12. H (8) 11. 8. 11. 13. 25.
10. Hans Christian Anderson (CH)  YOUNGSTOWN, O.  1. Kit Carson (W) 2. Racket Squad (Adv) 3. Hopalong Cassidy (W) 4. Hopalong Cassidy (W) 5. Inspector Mark Sabor (******) 6. Your Star Showcase (Dr 7. Dangerous Assignment (******2v) 8. Range Rider (W) 9. Badge 714 (Myst) 10. Inner Sanctum (Myst)  MUNCIE, IND.  1. City Detective (Myst) 2. Badge 714 (Myst) 4. Secret File, USA (Adv) 5. Alnos 'n' Andy (Com) 6. Heart of the City (Dr) 7. Favorite Story (Dr)	WMAR WBAL  WFMJ WKBN WKBN WKBN WKBN WKBN WKBN WFMJ WFMJ WFMJ WFMJ WFMJ WFMJ WFMJ WFMJ	McCann-Erickson Interstate  Ox: Set Count  MCA ABC NBC NBC CBS NBC NBC NBC NBC Official CBS MCA ABC NBC Official CBS MCA Ziy	Sun. 11:00-11:30 Sat. 6:30-7:00 Thurs. 7:00-7:30		5359  513453512428253538  717767635149.49	30.5 27.0 30.5 37.8 38.0 69.2 71.1 62.5 64.4 39.8 35.4 35.4 35.4 35.4 36.0 64.7 37.8 64.7 37.8	Picture Playhouse Willy 7 O'Clock Final News—John Daly WFMJ (21), WKBN ( WNBK (3), WEWS (  Omnibus Godfrey's Talent Scouts. Wrestling Polka Time Superman Private Secretary Television Playhouse Mama People Are Funny Stu Erwin Break the Bank  C (49), WFBM (  That's My Boy. Blue Angel See It Now. Blue Angel See It Now. Castern Parkway Boxing Mr. District Attorney. Mr. District Attorney. Mr. Wizard Mr. District Attorney. Mr. Wizard Mr. My Box.	WBAL WBAL WMAR WAAM  (27), WD7 5), WXEI  WEWS WFMJ WEWS WFMJ WKBN  WKBN  6), WIS  WLBC WFBM WLBC WLBC WLBC	11. 6. FV (2) (8)
10. Hans Christian Anderson (CH)  YOUNGSTOWN, O.  1. Kit Carson (W) 2. Racket Squad (Adv) 3. Hopalong Cassidy (W) 4. Hopalong Cassidy (W) 5. Inspector Mark Sabor (******) 6. Your Star Showcase (Dr 7. Dangerous Assignment (******2v) 8. Range Rider (W) 9. Badge 714 (Myst) 10. Inner Sanctum (Myst)  MUNCIE, IND.  1. City Detective (Myst) 2. Badge 714 (Myst) 4. Secret File, USA (Adv) 5. Alnos 'n' Andy (Com) 6. Heart of the City (Dr) 7. Favorite Story (Dr)	WMAR WBAL  WFMJ WKBN WKBN WKBN WKBN WKBN WKBN WKBN WKBN	McCann-Erickson Interstate  Ox: Set Count  MCA ABC NBC D-F-S TPA NBC CBS NBC NBC NBC OTFOR NBC OTOX: Set Count  MCA ABC NBC Official CBS MCA Ziv Flamingo	Sun. 11:00-11:30 Sat. 6:30-7:00 Thurs. 7:00-7:30		53535951515353512724282538551717763551567676767686767	30.5 27.0 30.5 31.0 38.0 38.0 38.0 38.0 39.2 71.1 62.5 64.4 39.8 35.4 35.4 47.8 56.0 64.7 37.8 47.8 56.0 64.7 37.8	Picture Playhouse Willy 7 O'Clock Final. News—John Daly  WFMJ (21), WKBN ( WNBK (3), WEWS (  Omnibus Godfrey's Talent Scouts. Wrestling Polka Time Superman Private Secretary Television Playhouse Mama People Are Funny Stu Erwin Break the Bank  C (49), WFBM (  That's My Boy Blue Angel See It Now. Eastern Parkway Boxing Mr. District Attorney Mr. Wizard Two for the Money Western Theatre	WBAL WBAL WBAL WMAR WAAM  (27), WD7 5), WXEI  WEWS WEWS WFMJ WEWS WFMJ WEWS WFMJ WEWS WFMJ WEWS WFMJ WEWS WFMJ WEBC WLBC WLBC WLBC WLBC WLBC WLBC WLBC WL	11. 6. FV (2) (8) 9. 200 11. 8. 100 15. 23. 16. 14. 12. H (8) 11. 8. 11. 13. 25. 3. 25. 100



shot-in-the-arm TV ever had!

> 56 FIRST-TIME-ON-TV "A" FILMS WITH TOP STARS!

> > 56 GOLDEN WEEKS OF TOP RATING TVI

Here's a real gold mine for any station, any sponsor-a treasury - of 56 first-run feature films of top box-office calibre! As a matter of fact, many of these films are so new that they are actually still in release! Naturally, we can't mention their titles. but look at the star-spangled names that appear in them! WOR-TV, New York, who's "Million Dollar Movie" is sold out with an 84.2 rating has purchased the entire package of 56 features.

Associated Artists Productions, Inc., world-wide producers and distributors of films for television, has offices at 345 Madison Ave. New York City, regional offices are currently being

organized in principal cities.

Paulette Goddard

Don't wait! Get a big box-office audience for your station...your product!

ASSOCIATED ARTISTS PRODUCTIONS, INC. 345 MADISON AVENUE . NEW YORK CITY MU 6-2323

call AAD now!

rerprises
Producer: Jerome Robinson
Directors: Paul- Landres, Anton
Leader

Writers; Alvin Boretz, David Harmon 39 half-hours Distrib: MCA-TV Ltd.

Network run of "Man Behind the Badge" on CBS-TV, which exthe Badge' on CBS-TV, which ex-pired at the end of last season, has given the Bernard Prockter prop-erty enough of an easily recalled identity to make it a strong entry in the syndicated marts. Still fur-ther strengthening it is the inser-tion of Charles Bickford as narra-tor—and here some extra credit is due—throughout the films instead of merely introing and wrapping up at the end.

Chief advantage series has, how-

up at the end.

Chief advantage series has, however, is its lack of resemblance to most others on the air, at least in structure. It's a documentary-styled series based on files of various law enforcement agencies, and consequently has a pretty wide range of story values. Style is documentary, wet electic enough to perfitting the property of the pr story values. Style is documentary, yet elastic enough to permit various methods of approach. And, last but not least, the anthology facet of its structure will probably pay off in residuals after the first couple of runs, when the individual episodes can be amalgamated into a library.

On the logs ontipulity side is the

dividual episodes can be amalgamated into a library.

On the less optimistic side is the
question of story values, and judgling from the pic caught, a script
about a psycho case, MCA-TV is
likely to find its biggest sales resistance in this area. Story, scripted by Alvin Boretz, concerned the
work of an Atlanta policewoman
in preventing a psychotic woman
from killing her husband, whom
she thought was going to have her
put away. Story lacked conviction, although it was well enacted
and sharply directed. Janet Nolan
as the policewoman. Joan Camden
as the psycho, Robert Osterloch
as her hubby and Paul Bryar as
the police chief all did a realistic
and workmanlike job, while Anton
Leader's direction achieved an element of suspense despite the
script.

Lensing and other production
letalls are all tordights but to

script.

Lensing and other production details are all topflight, but a greater sense of documentary realism might be achieved via the use of more exterior shooting. Bickism might be achieved via the use of more exterior shooting. Bickford, who does a voice-over narration throughout, is excellent lathat department and in his opening and closing accolades for the law 'enforcers. One problem that hasn't been licked yet—show was caught in N. Y. (WCBS-TV) in caught in N. Y. (WCBS-TV) In early evening hours on Saturday and it's likely that other citles air it in similar time. It's no show for the kiddies, at least the type of story detailed above. Chan.

TARS OF THE GRAND OLE

STARS OF THE GRAND OLE OPRY With Jimmy Dickens, Roy Acuff, Webb Pierce, Ernest Tubb, Carl Smith, Rod Brasfield, Minnie Pearl, June Carler, Cowboy Copas, Marty Robbins, Kitty Wells, Martha Carson, Duke of Paducah, Goldie Hill, Lew Childre, Lonzo & Oscar, Smilin' Eddie Hill, others Producer: Al Gannaway Director: Richard C, Kahn 39 half-hours

39 half-hours Distrib: Flamingo Films

Distrib: Flamingo Films ought to hit the Jackpot with "Stars of the Grand Ole Opry." a series of extracts from the Saturday night jamborees of the Opry crew filmed down in Nashville. Aside from the 20-year-old track record the Opry has set on NBC Radio, plus the millions of retords the stars of the Opry have sold. Flamingo has as lts key asset in the series the fact that the asset in the series the fact that the films are just bursting with top flight entertainment, not only in music but in comedy and dancing It's one thing to have a show

### WANTED Man with TV SALES EXPERIENCE

to handle established IV film show. Now playing 24 markets with excellent results. Complete merchandising program with printed material available. Well-known producer, who owns show, will assist in training period. No investment required—just earnest SALES-MANSHIP. Write for details.

Box V11355, VARIETY,
154 W. 45th St., New York 36

With Charles Bickford, narrator; others
Producer: Prockter Television Enterprises

Producer: Prockter Television Enterprises

presold in terms of acceptance and prestige, but Flamingo fortunately has what also appears as a red-hot series that in any case would catch fire on its own.

fire on its own.

With a total of 125 acts to choose from, producer Al Gannaway has broken the series down into a setup where five of the Oppy stars will rotate as emcees, with others broken the series down into a setup where five of the Opry stars will rotate as emcees, with others rotating in the various films. Five emcees are Roy Acuft, Jimmy Dickens, Webb Pierce, Ernest Tubb and Carl Smith, with such regulars as Rod Brasfield, Minnie Pearl, June Carter, Cowboy Copas, Kitty Wells, Marty Robbins, Martha Carson and the Duke of Paducah appearing most regularly. Show caught featured Dickens as emcee, surrounded by Miss Carter, Brasfield, Copas, Lonzo & Oscar, Sinilin' Eddie Hill, and Lew Childres. It's a plenty talented crew, with Dickens a fine country music singer, Miss Carter a highly talented comedienne, Lonzo & Oscar a topnotoch slapstick singing crew, Brasfield a famillar comic and Childres a spirited dancer. If all the Opry pix are as good as this one, Flamingo's got it made.

Here's one case where the talent sealth suddes the reduction of Carl

Here's one case where the talent easily outdoes the production. Gannaway and his crew may have en-countered some difficulties via their on-the-spot (Ryman Audito-rium in Nashville) lensing, but the entire production job is rather rium in Nashville) lensing, but the entire production job is rather crude. Photography is n.s.g., and neither is the editing. But these are minor factors in what amounts to the strongest entry yet in the country & western music field. And by virtue of sight-added-to-sound, the Opry may find solid favor in the urban areas toe. Chan.

### PITT'S WDTV SIGNED AS VITAPIX OUTLET

The Guild Fitms-Vitapix combine solved one major problem last week by signing WDTV in Pittsburgh as the Vitapix outlet in that major market. At the same time, Vitanix expanded its clearance setup with the appointment of former CBS staffer Edward J. DeGray as director of station relations.

director of station relations.
Signing of WDTV was expected since the purchase of the outlet from DuMont by Westinghouse Broadcasting Corp. Westinghouse is now repped in Vitapix via WBZ-TV, Boston, and WPTZ in Philadelphia, as well as WDTV. Additlonally, Westinghouse exec v.p. Joseph E. Baudino is a Vitapix v.p. Addition of WDTV brings the Vitapix lincup to 48, with 41 of these NBC and CBS affillates.

DeGray was director of station elations at CBS Radio from 1953 on, moving into that post from 1993 on, moving into that post from stints In station relations and as assistant to the v.p. in charge of o&o's. He'll operate at Vitapix under Edward E. Hall, v.p. and general manager, another ex-CBS'er who recently moved into the Vitanix setum.

### **NCAA** Grid

Continued from page 29

The resolution asks that Michigan and Michigan State, both state supported schools, be permitted to sidestep the NCAA's rigid barrlers on televising regional football games. It also asks that a six-man commission be established to control tv'ing of athletic events at the two schools.

trying or atmetic events at the two schools.

The resolution, if it passes, will have no compulsion on the schools, of course. Only a bill would have that power. But, it would serve to bolster greatly the rebels led by Fritz Crisler, U of M's athletic director, who have threatened to pull the Big Ten out of NCAA unless television restrictions are relaxed. The resolution could become a political wedge of the first magnitude in shaking NCAA's adamant stand. Resolutions in other legislatures would be expected to follow, particularly in Illinois and Minnesota. This would result in more political pressure on the NCAA.

The hazard connected with the

The hazard connected with the Michigan resolution is that it was introduced by two Democrats in a Republican-controlled Legislature. If it loses here, observers feel the Big Ten's battle might collapse,

### 2 MARKETS PACT FOR 'JULIET'; 12 TO GO

With only about a month to go on its option on "The Heart of Juliet Jones' soaper series, Official Films has signed two key stations to provisional pacts for the strip. Two outlets are KSD-TV in St. Louis and WFAA-TV in Dallas, both of which indicated they want the series on 39-week deals.

Condition to the deals is that Official must pre-sell the series to the tune of 40% of production cost before it signs the films for distribution and helps finance production. It's figured that the 40% figure represents about \$8,000 a week, while the two station pacts represent a total of about \$1,000. Official, therefore, must ink approximately 14 deals in markets of the mately 14 deals in markets of the same stature within the next month if its to get under way on the series. If not, the property re-turns to the William Morris agency for further peddling.

### MCA-TV 4-Plv

Continued from page 43

new product, thus bringing on new product, thus bringing them very close to decisions on handling MCA's talent. Further-more, the four spielers will handle the large regional and national underwriters who want to buy spot instead of network.

This organizational jockeying follows within several days of the MCA merger with the Jack Gross-Phil Krasne United Television Phil Krasne United Television Programs. Addition of four or five vidfilm skeins to the large current roster, by the way, will likely be done by Gross and Krasne who, on the Coast, have returned to strictly production. It's more than likely that MCA will pick the first four or five series for the network mill, turning the ones that aren't sold that way over to syndication.

As a result of the MCA-UTP tie, tome MCA staffers in the ty film setup are being returned to the talsetup are being returned to the tai-ent end of the outfit. Dick Shep-herd, for nearly three years a vid-film salesman, is returning to the parent organization to be execu-tive assistant to MCA prexy Lou Wasserman, it's understood,

### Indie's Crash

Continued from page 43 = "Honestly Celeste"), via Four Star

Productions

Productions.

ABC roster has the incoming
"Readers Digest" Chester Erskine
production sold via Bernard Prockter for Packard-Studebaker; Screen
Gems' "Rin Tin Tin" for Nabisco; and the Danzlger Brothers' Vise" for Sterling Druger

and the Danziger Brothers' "The Vise" for Sterling Drug. Addi-tionally Chesterfields has the new School of the Chesterfields has the new School of the Chesterfields has the new School of the Chesterfields has been dead from the packagers' standpoint, the two leading contenders are TPA and Screen Gems. Former landed "Lassie," "Halls of Ivy" and "Captain Gallant," while the TPA and "Lassie," "Halls of my and "Captain Gallant," while the latter, the Columbia Pletures subsid, sold "Rin Tin Tin," "Father Knows Best" and "Captain Middlen," and is endeavoring to clear time for a fourth, "The Damon Libb it's sold

night," and is endeavoring to clear time for a fourth, "The Damon Runyon Theatre," which it's sold to Anheuser-Busch for a 60-market ride starting in April.

Last season there were only seven new indie starters, "Mr. & Mrs. North" on NBC for Revion and Congoleum, a John Loveton property; "Topper" on CBS for Reynolds, a Loveton - Bernard Schubert production; "Meet Mr. McNutley" (now it's McNutly) on CBS for GE, a Revue Productions package; "Public Defender," on CBS for Philip Morris, a Hal Roach CBS for GE, a Revue Productions package; "Public Defender," on CBS for Philip Morris, a Hal Roach Jr. production; "Pepsl-Cola Playhouse" on ABC for Pepsl, produced by Revue; "Pride of the Family," also produced by Revue, on ABC for Armour and Bristol-Myers; and the "Loretta Young Show," produced by Lewislor (Loretta Young and hubby Tom Lewis) for Procter & Gamble on NBC.

Bethlehem Steel makes its television sponsorship bow this week in three major markets with "Phis Week in Sports," the INS-Telenews series featuring Harry Wismer. Bethlehem has bought the series in Washington, on WTTG; Baltimore for WRALTY.

# **NBC-TV's 'Pacific Specifics'**

direct the Phil Harrls pilot under the Music Corp. of America ban-ner.

Irene Ryan Is in mind for Ben Brady's "Mathilde" and is also a possibility for "The Gibson Girls." Latter, out of the William Morris office, of quarter-hour dimensions scripted by the team of Simmons & Lear.

"Inside Dope"—A script is on the way and Danny Dare is the probable producer.
"Point Sublime"—This is with

Cliff Arquette in the lead but is considered doubtful at the moment

considered doubtful at the moment. Cy Howard's comedy series will be "Just Plain Folks," with Bob Finkle the probable director and Zsa Zsa Gabor in the femme lead. "A Man Called X"—The ex-NBC radio series which starred Herbert Marshall. Not too active since the first recordings were not favorably received.

first recordings were not favorably received.

John Elliotte and Andy White are revising "Great Gildersleeve" in its new pilot form. The first one was shown on the web a couple of months ago as a stunt replacement and was pasted by the critics. Bob Finkle is casting.

"Off Beat" is primed for Peter Lorre, who's also been linked with Francis L. Sullivan on another entry, but latter is committed on Broadway in the smasheroo "Witness for the Prosecution." "Beat" is an Albert McCleery dramatic entry with "exotic" backgrounds for the summer. Lorre will be, hostemcee and will appear in all stanzas as a supporting player and star in some.

star in some.

"Crime Wave" is a juve delin-

"Crime Wave" is a juve delin-quency package via Irwin Gielgud of the Jam Handy Organization.

Fibber a Possibility

If "Fibber McGee & Molly" ever gets a tv version, chances are Sam Hearn will play the Fibber. A dras-tic rewrite is in view.

Pat Carroll is being worked into department store skein written

Pat Carroll is being worked into a department store skein written by Joe Hunt. Miss Carroll's other possibility is "Talk of the Town." with either Paul Gilbert or Larry Storch as her video teammate. Comedienne's "own show" projects may be dropped, however, if plans work out which would star her with Buddy Hackett under Max Lichards and the start of the s budy Hackett under Max Lieb-man's production aegis in New York. (Miss Carroll and Hackett, meanwhile, take over in "Variety." Liebman's Sunday (30) spec, with Liebman's Sunday (30) spec, with Hackett's stock considerably upped on his work in Sidney Kingsley's "Lunatics and Lovers" on Broad-

way.)
Script and budget factors have apparently been resolved on the projected show for Keefe Brasselle. This is another Albert McCleery This is another Albert McCleery production (he'll also stage) with audkine shot.

In addition to shows previously

In addition to shows previously indicated for him, the network is still high on comic Paul Gilbert, with a number of properties dargety telepix) in the hopper. Among them: "House for Sale." a feal estate format written by Adam Matham with Allen Jenkins as probable ers with Allen Jenkins as probable chief support and with George ers with Allen Jenkins as probable chief support and with George Burns (McFadden Productions) interested on the filming end; a "sailor idea" once a part of the "Saturday Night Revue" summer replacement; "Moulin Rouge," unpublished to the chief would serve to the chief would be chief with the chief with the chief would be chief with the chief with the chief with the chief would be chief with the chief with th urday Night Revue" summer replacement; "Moulin Rouge." under which Gilbert would serve as m.c. of a variety stanza recruiting talent from the Moulin Rouge Restaurant. (Other comics the web is trying to promote include Wally Boag paired with Alvy Moore; and Eddie Mayehoff in a new show from an idea submitted by the Frank Cooper talent office, but Mayehoff's recent demise on CBS —plus a previous floopola—may

"Room and Board") with script by Skippy Shearer and Sherwood Schwartz. Careful casting is indicated and primed for the lead is Walter Slezak, who's currently tied up. however, on B'way in "Fanny." Of hig star calibre is a Harry Maizlish-fronted "Hollywood Star Closeup," but its fate may depend on delivery of Joan Crawford or another "acceptable star," an acceptable script and a firm list of stars for future shows.

Miscellaneous: "The Dancers." with Val Rosing producing and

stars for future shows.

Miscellaneous: "The Dancers," with Val Rosing producing and George Bradshaw and George Oppenhelmer scripting; "Tomorrow," a feature news session; "Shore Leave," on which word is being awaited from program v.p. Tom McAvity in N. Y.; recaus from "This Is Your Life"; "Penltentiary," Homer Canfield's documentary-type show based on interviews with prisoners in a dramatization of case histories (also primed for radio); "Dateline Tokyo," with a pilot off the line and apparently pilot off the line and apparently earmarked for NBC Film Division distribution; "Monsieur Paul," in-tended for Claude Dauphin and tended for Claude Dauphin and Geraldine Brooks, approved on the basis of recent Paris tests; a rodeo show live from Burbank; an Ilona Massey series based on the "Cafe International" cloak - and - dagger

Virtually the whole network has Virtually the whole network has been alerted to scouting a new format for Dennis Day (who, incidentally, opened at the Copacabana, N. Y., last week and delivered candid chitchat on his ex-show opposite "I Love Lucy").

Another McCleery potential: A quarter-hour soapopera strip called "The Doctor Next Door."

### **GE's Click**

Myrna Loy, Claude Rains and Helen Hayes', via the use of film or live and via the two-coast orig-On the story side, exec producer

On the story side, excer producer Mort Abrahams, who's running the show for MCA (with Revue Productions doing or supervising the filming!) has stressed variety, with a liberal sprinkling of originals mixed with short story, novel and play adaptations. Upcoming, for complete is a television of Empore play adaptations. Upcoming, for example, is a televersion of Emmet Kelly's new book, "Clown," with Henry Fonda in the starring role. Also in the works is a televersion of Irving Stone's bestseller, "Love Is Eternal," and a Myrna Lovof Irving Stone's bestseller, "Love Is Eternal." and a Myrna Loystarring adaptation of Emily Kimbrough's "It Gives Me Great Pleasure." which Carol Irwin will produce. On the classic side was the preem, "Nora." an adaptation of Henrik Ibsen's "A Doll's House." and Sherwood Anderson's "I'm a Fool." and upcoming is Bret Hartes "Prosper's Old Mother" which would star Miss Barrymore and Ronald Reagan, who doubles as host and occasional star).

star).

Apart from the resolution of the Apart from the resolution of the competitive problem, GE has reason to believe it's broken the star "barrier" via the introduction to television a number of top Hollywood names like Stewart, Ladd, Miss Crawford, Miss Loy, etc.). Flexibility of format enables them Flexibility of format enables them to go on when it's convenient and they're available, and the packaging-production setup also enables them to choose live or film. In the latter case, where they have studio contracts or operate independent pendent production compared they're allowed to shoot their grams under their own productions. companies.

Frank Cooper talent office, but Mayehoff's recent demise on CBS—plus a previous floppola—may delay the activity in his direction for a few months. Cooper, incidentally, took an audkine of a Leo Guild show to New York last month, and one stickler may be guestar salaries, considered toocstly for network slotting.)

Even Quizzers

A few quizzers are kicking around. Foremost examples are "Don't Ask Me That." with headiner guests out of H'wood and Las Vegas; "Spike Jones Quiz Kids" as a possible summer sub; "The Other Guy's Game," fronted by slaff producer Ernie Glucksman as an aud parteipationer and also with a hot weather label attached.

On the active board for several months is Parke Levy's property, "Johnny and the Gaucho," for ventriloquist Senor Wences, packaged by Abby Greshler. Also hot at the moment is "Nazel 'n' Harry" (ex-

# DEEJAY SYNDICATION THREAT

# Disk Slashes Haven't Eased Price **Setup or Crimped Discount Houses**

Hopes that the recent reduction-on longplay platters would stabilize the industry's price setup and put a crimp into the discount oper-ators, have not yet been realized to date. Neighborhood retails, in fact, are wondering whether the situation isn't even more chaotic than before the price reductions were announced during the first days of this month.

days of this month.

Up to now the discount operators are proceeding to slash prices as of yore. Whereas Sam Goody, the leading N. Y. price-cutter, started out with a conservative 20% reduction of \$3.98 disks, he is now cutting to the bone with discounts of 35% on the major labels. Neighborhood retailers wonder how he does it, in view of the fact that the distributors seil retailers at a 38% discount. Situation has revived the old gag that "he loses on each sale, but makes up for it in volume." but makes up for it in volume.

old gag that "he loses on each sale, but makes up for it in volume."

Actuaily, the discount outlets which are seiling the Victor and Columbia 12-inch disks at \$2.89 are not making any money on these sales. They are, however, getting markups on the indie labels in the longhair field. White many of these diskers have refused to go along with the list price reductions, they are granting more attractive deals to the dealers via discounts, return privileges, exchanges, etc.

The price schedule on ail disks, which the reductions were designed to simplify, are still as complex as ever, and dealers have to consuit charts to find out what prices to charge. Even Victor, which went a long way towards eliminating its cumbersome price structure of some 25 different disk categories, still has five basic categories, plus exceptions, Other comains. like Columbia.

gories, plus exceptions. Other com-panies, like Columbia, even have more complicated prices than be-fore

### Ben Davis Joins Fox To Expedite TV Deals For Music Publishers

In a move to expedite music licenses for vidpix producers, Harry Fox. publishers' agent and trustee at the Music Publishers Protective

at the Music Publishers Protective Assn., has hired Ben Davis to handle the video applications. Davis is a vet music biz iawyer who had been with ASCAP for about 20 years before exiting the Society's legal staff last year.

Increasing usage of songs in vidpix has opened a new revenue-producing territory for music publishers, particularly those with standard catalogs. In most cases, publishers get a flat sum from the vidpix producer for use of songs within a specified period. In the last couple of years, Fox has been making trips to the Coast on a regular schedule to confab with the last couple of 3 central state of a regular schedule to confab with the vidpix producers on terms.

### Chordettes 'Sandman' In 1,000,000 Disk Class

The Chordettes moved into the 1,000,000 disk seller circle last week with their Cadence Records reiease of "Mr. Sandman." Platter is the biggest seller in Cadence's two-year history, topping the sales figures of the diskery's other clicks, "El Cumpari" (utius LaRosa) and "Hernandos Hideaway" (Archie Bleyer)

Hernando s Hueaway Bleyer), Combo closed at Chubby's, Cam-den, N.J., Sunday (16), and is cut-ting several sides for the diskery today (Wed.) in New York under Bleyer's direction.

### Tux Spiritual Push

Tuxedo Records, indie New York label, is gearing for a big push in the spiritual field. Label recently added the Imperial Gospel Singers of Philadelphia to its roster with a three-year pact and inked thrush Vicki Evans to a five-year deai. Tuexdo's spiritual push will be belmed by Chris Forde.

What's In a Tag

Marvin Holtzman, Epic Rec-ords a&r chief, is using hit tunes as inspiration for titling tunes as inspiration for titling new vocal groups. Latest combo to join the Epic roster are The Sandmen. Monicker was adopted from the current hit, "Mr. Sandman."

A few months ago, Holtzman added The Four Coins to his stable. Tag was an extension of the hit tune then, "Three Coins in the Fountain."

# **Echoes' Sure** Have Echoes

releases has caused a sharp rise in tempers in the disk trade recently. Involved are the solid-selling albums which pianist George Feyer has recorded for Vox Records over has recorded for Vox Records over the past two years, starting with his "Echoes of Paris" in May, 1953. Therefore, Vox issued other Feyer "Echoes" at intervais, about four times a year, in "Echoes ou Italy," "Echoes of Vienna," "Echoes of Latin America," "Echoes of Childhood" and the most recent, last fail, in Vol. 2 on "Echoes of Paris." Music has arrangements done by Feyer, with rhythm accomp on many of the tunes.

rhythm accomp on many of the tunes.
Suddenly, just before the recent holidays, Aliegro Records issued five albums, all at one time, on its Royale label, with the same titles; "Echoes of Paris," "Echoes of Italy," "Echoes of Vienna," "Echoes of Broadway" and "Echoes of Latin America." These are also recorded by a pianist, with rhythm accomp, the keyboarder's name—Kurt Maier—sounding similar to Feyer. Arrangements, it's claimed, sound similar; as are certain omissions of bars from tunes in both sets of albums. Vox's disks in 10-inch LP's, seil at \$3. Royale's, in 12-inch LP's, list at \$1.99. Situation has sent hot-under-the-colar Voxites scurrying to their lawyers.

### KANAGA HITS ROAD ON RCA PRICE SKED

Larry Kanaga, RCA Victor sales chief, hit the road last week to powwow with the company's dis-tributors on the recent Victor disk price changes. While Victor has received soild support from its disceived soild support from its dis-tribs on the new policy. Kanaga plans to explain fuily all the facets of the plan's operations to the dis-tribs. Kanaga will wind up in Los Angeles this week where he will spend a short vacation. Bill Builock, sales exec under Kanaga, covered part of the New England territory on the same mis-slon last week.

### Artmusic Infringe Suit Vs. Peer, Santly-Joy

Artmusic Inc., filed simultaneous infringement actions in N. Y. Federal Court last week against Peer International and Santly-Joy on its 1919 copyright "Tres Bien."

Piaintiff claims that Peer infringed on "Tres Bien" with "Cactus Polka" and S-J with "Ching-Ching-A-Ling." Artmusic is asking for a declaratory judgment, an accounting of profits and damages sustained.

### 'PRIZE' PIC TUNE

'PRIZE' PIC TUNE
Hoilywood, Jan. 18.
Songwriters Lester Lee and Ned
Washintgon have composed an
original tune, "Prize of Gold," for
the Warwick pic by the same name.
"Gold" has been cut in England
by Ronnie Hiiton for Victor and
Joan Reagan for Decca.

# DISKERS, RADIO, AFM ALARMED

By JOE COHEN

The effects of syndication of complete radio disk jockey shows, which would include the taping of records, is now being mulied by disk firms, radio outlets and higher echeions of the American Federation of Musicians. Situation has power keg possibilities, with revolutionary changes likely in all segments of the business. There has been some syndication on a smail scale. But at this time, one of the major disk jockeys is preparing for syndication of complete shows on tape. The situation is sufficiently potent to aiarm Federation circles, since it would deprive AFM members of further employment. At the same time, such procedure would cut into disk sales, and force many disk jockeys in smaller towns out of business. One facet already agreed upon, if the threat of deejay syndication becomes widespread, will be an allout fight, if necessary to the U. S. Supreme Court.

Two Decisions Conflict

Thus far, there are two major decisions in the field, which would (Continued on page 54)

# **Cap Cutting Pop** Release Sked To Hypo Disk Sale

In a move to get a bigger ride for its pop platters, Capitol Records is cutting down its release schedule. Diskery's weekly output virtually has been sliced in haif. Cap's current release blueprint calis for two or three new pop disks each week. Diskery previously had hit the market with six pop etchings every week. Label also has shaved the number of hilibiliy and western releases. The weekly package of etchings in all fields now comes to about six platters, as compared with the 12-a-week schedule last year.

Cap exces believe that the reduced schedule will give their new disks a chance to get off the ground via concentrated sales and promotion efforts. They claim that in the past too many platters had been getting lost in the shuffle and were not receiving proper exposure. With only two or three new pop platters to worry about each week, diskery brass figures each will get the attention it deserves from the homeoffice as weil as the distributors, dealers and deejays.

### **COOPER QUITS EVANS** FOR BARTON MUSIC

Stan Cooper, who has been working for Redd Evans' Jefferson Music for the past three years, exited last week to become professional manager of Barton Music. Latter firm is partly owned by Frank Sinatra and has been run by Ben Barton.

In addition to the Barton Music spot, Cooper has formed a partnership with Barton and Hank Sinicola in two other publishling operations, Cooper Music and Wilshire Music.

### Fantasy Holds Firm

San Francisco, Jan. 18.
Fantasy Records, indie jazz and folk music line, is holding its prices firm despite the recent major price cut. Fantasy 10-inch LPs will continue to retail at \$3.85, 12-inch LPs at \$4.85, singles at 89c and extended play albums at \$1.57, according to sales manager Max Weiss.
Fantasy has notified all its distributors that it will hold prices at this line for at least 60 days. San Francisco, Jan. 18.

# **EMI Gets Its Foothold in U.S. Pop** Market Via \$8,500,000 Cap Buyout

### Watch the Chords Go By

Taking a leaf from the auto industry's hucksters, Mercury Records is pitching its pianist-pactee Jan August as though he just came off the assembly

line.

The following is culled from a recent release: "Announcing the finest performing pianist in the nation's history. The allmew 1955 model Jan Augustwith these sensational features: Wrap-around keyboard... smooth foot-pedal action... 88 finger-power performance... matchless action in every range... super dancemission. What Drive!"

# Rene to Coast As Victor Chief

sical director, heads for Hollywood Friday (21) to take over his new assignment of Victor recording manager on the Coast. Rene, who held the same spot a couple of years ago before being switched to N.Y. as an artists & repertoire staffer, replaces Harry Geller. Latter exited the company this month to direct a series of vidfilms to be made by the Ames Bros.

to be made by the Ames Bros.

Rene will be in charge of all Victor recording activities on the Coast, where such artists as Dinah Shore, Tony Martin and Freddy Martin reside. He will also continue his own disking activities as maestro of a studio orchestra. In the company's administrative setup, Rene will work with pop artists & repertoire chief Joe Carlton, who continues to operate from the New York homeoffice.

### COL BRASS FANNING OUT ON POP RELEASE PUSH

Columbia Records sales and artists & repertoire brass fanned out around the country last week on a promotion push for the label's current pop releases. Hitting the road were Col's sales v.p. Paul Wexler, national sales manager Forrest Price, national merchandise manager Stan Kavan and pop a&r chief Mitch Milier. Other Col staffers in on "Operation Push" are Gene Weiss, George Hayes, Bill Gallagher and Gene Becker.

Pop artists getting the hypotreatment are Tony Bennett, Don Cherry, Metrotones and the Belamonte Afro-Cuban orch.

### Hamblen Takes Leaf From Pix in Pubbery Setup

Hollywood, Jan. 18. Taking a leaf from the motion Taking a leaf from the motion picture business, tunesmith-publisher Stuart Hamblen will pact w.k. singing artists to contracts and then write special material in their behalf. Hamblen compares this pubbery operation with that of pic studios, whereby they script special stories for specified studio contractees.

Tunes will be put into his own firm, Hamblen Music, a BMI subsid. Pubbery is a ciosed corporation involving Veeva Suzy Hamblen, his wife, and Darol Rice.

Traditional international disk aliances received another major shakeup last week with the buyout by Electrical & Musical Industries by Electrical & Musical Industries
Ltd. of England of the majority
stock of Capitol Records. Deal
marks the first time a British company has gained control of an
American diskery as EMI gets its
desired foothold in the U. S. pop

market.
EMI takeover of Capitol may lead to major complications with RCA Victor, affecting the current reciprocal distribution arrangelead to major complications with RCA Victor, affecting the current reciprocal distribution arrangements between the two companies. The agreement provides that each company may distribute disks in its own market under the label of the other licensee. Victor distributes the HMV label in the U. S. There was some trade speculation that the EMI-Capitol deal would lead to Victor's winding up its pact with EMI. Manie Sacks, v.p. and general manager of the Victor recording division, is studying the new setup before taking any action. In the past few years, the major U. S. diskeries have been reshuffling their global alliances. Victor, for example, has been setting up its own operations in Spain and Italy and is currently exploring other parts of the Continent. Columbia shifted to Philips last year while Decca is being handled by British Decca in Great Britain. Decca's subsid, Coral Records, is allied in England with Vogue.

Shift of Cap ownership makes EMI a major factor in the U. S. pop market, which heretofore had only London Records, a subsid of (Continued on page 56)

### Decca Repacts Three **Bestselling Names In**

Kallen, Haley, Young

Kallen, Haley, Young
Decca has wrapped up new pacts
with three of its leading artists.
Renewals were set with Kitty Kallen, Blil Haley & His Comets and
Victor Young by artists & repertoire ohief Milt Gabler. Miss
Kalien was the diskery's big gun
in the pop field last year with
"Little Things Mean a Lot,"
"Chapel in the Moonlight" and "I
Want You All To Myself,"
The Haiey combo, meantime, has
been one of the hottest groups in
the rhythm & blues field. Group
has clicked with "Shake, Rattle and
Roll," "Rock Around the Clock"
and "Dim. Dim the Lights." Victor
Young, a Decca veteran of 20 years
and one of the leading Hollywood
maestro-composers, reached the
hit lists last year with his "High
and the Mighty" version.

### Atlantic Disks Due For Splurge With Exec Shifts

Nesuhi Ertegun has joined Atlantic Records as vice-prexy. He's the brother of diskery's v.p. and co-founder, Ahmet Ertegun. With the return of label's prexy. Herb Abramson, from the Air Force in several weeks, Atlantic will be operating at full exec strength. Other execs in the diskery are Miriam Abramson and Jerry Wexler. Ertegun's initial project will be a buildup of the label's EP and LP line. The repertory will include both traditional and modern jazz as well as showtunes. He expects to begin a regular package release schedule next month. He previously was associated with Good Time Jazz and Contemporary Records, indie Coast labels. Nesuhi Ertegun has joined Atlan-

### New Hispano Label

blen, his wife, and Darol Rice.

NEW FRISCO DISK DISTRIB
San Francisco, Jan. 18.
Newest record distributor in town is Dexter Distributors, operated by Tom Spinoza and his partner in Cavalier Records, Jim Saiemi.
Firm is handling Cavalier, Gotham, Rhythm and several folk dance lines.

NEW IIBJAIIO LAUCI
Barcelona, Jan. 11.
A new firm, Belter Records, has been launched in this country and Company will initially concentrate on classical music, but aims to necessive the pop and jazz markets shortly.
The Belter company distributes for the Distribution of the Shortly.
The Belter company distributes the shortly.

# Jocks, Jukes and Disks

Sarah Vaughan: "How Important Can It Be"-"Waltzing Down The Aisle" (Mercury). It's going to be a neck-and-neck race for the payoff slice of "How Important Can It Be." Tune Is a solid ballad entry that deserves all the diskery attention It's getting. Sarah Vaughan, who's still riding on the hot "Make Yourself Comfortable." looks like she has the edge in this race. Peter Lind Hayes and Mary Healy. "Could Be I Love You" (Columbia). Peter Lind Hayes and Mary Healy. "Could Be I Love You" (Columbia). Peter Lind Hayes and Mary Healy. "Could Be I Love You" (Columbia). Peter Lind Hayes and Mary Healy. "Could Be I Love You" (Columbia). Which was the edge in this race with this coupling. "The Year We Fell In Love" (Columbia). The Year We Fell In Love" is a rundown of likable husband-wife team, won't get far in the wax sweepstakes with this coupling. "The Year We Fell In Love" is a rundown of likable husband-wife team, won't get far in the wax sweepstakes top-drawer try for Decca. On "Waltz-ing Down The Aisle," Miss Vaughan has a lilting theme and she delivers winningly.

Nat (King) Cole: "The Sand and the Sea": "Darling Je Vous Alme Beaucoup" (Capitol). There's no



LAWRENCE WELK

and his
CHAMPAGNE MUSIC
175th Consecutive Week, Aragon
Ballroom, Santa Monica, Calif.
Exclusively on Coral Records
Latest Album
VIENNESE WALTZES
(For Dancing)

nal). This is strictly a rhythm & blues coupling but Al Hibbler delivers in such an attractive style that it could move in to the pop field. Best chance for a pop move-in is "After The Lights Go Down Low." It's moody and it's driving and that's just what the coke set is requesting today. Hibbler gives "Tell Me" a nifty blues workover.

# **Best Bets**

	. HOW IMPORTANT CAN IT BE Waltzing Down the Aisle
	irling Je Vous Aime Beaucoup
JUNE VALLE	YOUNG AND FOOLISH Tell Me Again
MICKI MARLO	DON'T GO, DON'T GO Can't You

stopping Nat (King) Cole when he's given a warm and sentimental ballad item to tackle. "The Sand and the Sea" is that kind of number and it's bound to be another winner for the crooner. His work-over of the standard "Darling Je Vous Aime Beaucoup" is standout and will become an important part of the decigas' spinning repertoire.

June Valli: "Young and Foolish". "Tell It To Me Again" (Victor). "Young and Foolish" a topflight ballad out of the legituner, "Plain and Fancy," gets a strong work-over by June Valli and the Henri Rene orch. It's a class entry which she warbles effectively against a catchy beguine tempo. Due for plenty of spins on the jock and juke level. "Tell It To Me Again" is a slow-tempoed ballad that'll win attention because of the thrush's warm workover.

Micki Marlo: "Don't Go, Don't Go," "Car You" (Capitol) Mickl

Although neither side has a big payoff potential, Stewart should win fans and spins, especially for "A Million Stars." which is produced with a big chorus background. "Yours For The Asklng" also will help his cause.

ground. "Yours For The AskIng" also will help his cause.

Sammy Davis Jr.: "All Of You". "Six Bridges To Cross" (Decca). Sammy Davis Jr. has developed into a powerful platter crooner. He's got the kind of wax savy that brings added interest to every tune he takes on. On this coupling he makes "All Of You" an ear-arresting entry. "Stx Bridges To Cross," however, is a little too tough for even Davis' talents.

Mary Small: "A Little Boy's Prayer'-"Hazzle Dazzle" (Epic). Mary Small waxes sentimental on "A Little Boy's Prayer." She treats it reverently but it's hardly an Item for jock and juke spins. "Razzle Dazzle" is a brisk change of pace but its takeoff chances, too, are limited.

Belamente Orch: "Mambomania"-

### Russkis Go Bourgeois In Jazz, Pop Platters But Disk Sound Is Inferior

Colosseum Records, which specializes mostly in music recorded behind the Iron Curtain, has come up with a highly interesting series of jazz and pop sides from the Soviets. Although many of the masters were made many years ago, some before the last war, the Colosseum disks demonstrate how Russian musicians have more or less mastered both the jazz and hotel band styles of the bourgeols countries. Unfortunately, these sets were not recorded under modern high fidellty conditions and the sound is inferior.

Best package is titled "Jazz and

thrush's warm workover.

Micki Marlo: "Don't Go, Don't Go, Don't Go," Can You" (Capitol). Micki Marlo gets her best try at a money platter with "Don't Go. Don't Go.

It's a driving item which she belts in an exciting style. Could come out of left field for a big payoff. "Can You" is a pleasant offering that rates attention.

Teresa Brewer: "What More Is There To Say." Teresa Marboy" (Coval). The deciays will have plenty to say about "What More Is There To Say." Teresa Brewer's version of the tiptop ballad will get hefty turntable of the same of the sam

Don Cornell .

Penguins ..... Dootone

# **Album Reviews**

Perez Prado: "Mambo Manla" (RCA Victor). The mambo vogue is said to have been sparked by Perez Prado's powerful chile beat. On this 12-Inch coupling, Prado gives a good sampling of how and why it happened. He's got an exciting technique and a way with a mambo beat that's distinctly his own. The accent is on brass but the arrangements come across vividly and such numbers as "Ballim' The Jack," "Skokiaan." "April In Portugal" and "The High and The Mighty" get fresh and inventive interpretation.

Larry Adler: "Plays Paris Pops"-

ventive interpretation.

Larry Adler: "Plays Paris Pops""Plays Gershuin" (Angel). Larry
Adler's slick harmonica style gets
a topflight showcasing on two EP's.
On the Gershwin set, he tackles
"It Ain't Necessarily So," "Bess,
You Is My Woman Now," "Prelude
No. 2" and "Someone To Watch
Over Me" with a blending of jazz
and classical technique. Gerald
Moore accomps on the keyboard.
On "Paris Pops," he works over
"The Touch," "My Heart Is A Violin." "Genevieve" and "Pam-PouDe" in a charming manner.
Malcolm Lockyer: "That Old

De" in a charming manner.

Malcolm Lockyer: "That Old Feeling" (London). A dozen standards are given a refreshing workover by Malcolm Lockyer's combo. He sparks his bass and drums accompaniment with some nifty keyboard work. The 10-inch LP is full of musical nostalgia and has plenty of appeal for those who like the old songs done with taste and class.

Harold Rome: "Fanny" (Herial Parks)

Haro'd Rome: "Fanny" (Heritage). The composer of the current legituner, "Fanny," is an okay tune demonstrator. Rome brings

but the platter's appeal is limited to the showtune aficionados Rome self-accom's at the upright and gets a neat backing from Jack Messing (bass) and Herbert Harris (drums). The 10-inch LP features 12 songs from the tuner.

Donald Shirley: "Tonal Expressions" (Cadence). Donald Shirley, whose more familiar billing to jazz buffs around New York is Don Shirley Duo, showcases his piano virtuosity on this 12-inch LP. The set is a must for keyboard connoisseurs. Working with a bass accompanist (Richard Davis), Shirley improvises on such varied items as "Secret Love," "I Cover The Waterfront," "My Funny Valentine" and a medley from the legituner, "New Faces."

Joan Roberts: "Sings Her Song Hits" (Quality). Joan Roberts has been associated with some nifty legituners, and this 10-inch LP is a potpourri of eight tunes from four shows in which she played. She sells 'em all with style and her neat piping attack brightens up such numbers as "People Will Say We're in Love" ("Oklahoma"); "Papa Won't You Dance With Me'. "Papa Won't You Dance With Mi'. Is My Beloved" ("Are You With It"). Donald Shirley: "Tonal Expres-

Burt Haber has shifted to the contactman staff at Sid Prosen's Village Music. Haber recently was associated with Johnny Marks' St. Nicholas firm.

# Songs With Largest Radio Audience

The top 30 songs of week thirty in case of his copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director. Alphabetically listed. \* Legit musical. † Film.

### Survey Week of January 7-13, 1955

All Of You-*"Silk Stockings"	. Chappell
Blue Mirage	
Count Your Blessings-†"White Christmas"	Berlin
Fanny—*"Fanny"	
Finger Of Suspicion	Pickwick
Green Fire-+"Green Fire"	
Hearts Of Stone	
Hey Punchinello—†"Three Ring Circus"	Paramount
I Need You Now	
I'm Not At All In Love—*"Pajama Game"	Frank
Ko Ko Mo	
Let Me Go, Lover	
Make Yourself Comfortable	
Malaguena	
Melody Of Love	
Mister Sandman	
Mobile	
My Own True Love—†"Gone With The Wind"	Remiele
Naughty Lady Of Shady Lane	
No More	
Papa Loves Mambo	
Song In Blue	
Teach Me Tonight	
That's All I Want From You	
These Are The Things We'll Share	Famous
This Ole House	
Unsuspecting Heart	Tee Pee
Vera Cruz—†"Vera Cruz"	.Feist
When We Come Of Age	Merldian
Wrong, Wrong	Porgie

### Ton 30 Songs on TV

(More In Case of Ties)

Count Your Blessings-†"White Christmas"	. Berlin
Edward	Presser
Hearts Of Stone	Regent
Hey There-*"Pajama Game"	Frank
High And The Mighty-"High And The Mighty".	Witmark
I Need You Now	Miller
I'm Not At All In Love-*"Pajama Game"	Frank
Ko Ko Mo	Morldian
Let Me Go, Lover	H & R
Ling, Ting Tong	St Louis
Make Yourself Comfortable	Rulan
Melody Of Love	Shaniro-R&P
Mister Sandman	Morris
My Own True Love-+"Gone With The Wind"	Remick
Naughty Lady Of Shady Lane	Dayton
Open Up The Dog House	Ficher
Open Up Your Heart	Hamblen
Papa Loves Mambo	Shaniro-R
Papa Loves Mambo	Channell
Pupalina	Dinous
Sincerely	Are D
Song Of Barefoot Contessa-†"Barefoot Contessa"	Channell
Straight Ahead	Donelow.
Teach Me Tonight	Hub I
That's All I Want From You	W P. R
Vera Cruz-†"Vera Cruz"	Folat
Wind Song	Perst
Wrong, Wrong, Wrong	Bourne
You Too Can Be A Dreamer	Porgie
You'll Always Be My Lifetime Sweetheart	WILLS D
The straight be my Litetime Sweetheart	Wash

## ARIETY 10 Best Sellers on Coin-Machines .....

NEED YOU NOW ....

EARTH ANGEL ....

+++	******* A DESC DETICES AT COMEN	MORGANICO +++++++++++++++
1.	LET ME GO, LOVER (7)	Joan Weber Columbia   Teresa Brewer Coral
2.	HEARTS OF STONE (4)	Patti Page
3.	MISTER SANDMAN (9)	Chordettes
4.	MELODY OF LOVE (2)	Billy Vaughn Dot David Carroll Mercury
		Four Aces Decca
5. 6.	NAUGHTY LADY OF SHADY LANE (7)  MAKE YOURSELF COMFORTABLE (3)	Archie BleyerCadence
7.	SINCERELY (2)	McGuire Sisters Columbia
8.	TEACH ME TONIGHT (10) :	) lo Stafford Columbia T
9. 10.	NO MORE (1) THAT'S ALL I WANT FROM YOU (2)	DeJohn Sisters Epic  Jaye P. Morgan Victor
	Second Group	
DIN	I, DIM THE LIGHTS	Bill Haley's Comets Decca
TW	EEDLEE-DEE	Georgia Gibbs Mercury
SHA	KE, RATTLE AND ROLL	Bill Haley's Comets Decca
OPI	EN UP YOUR HEART	Cowboy Sunday School Decca +
SO! MA	MBO ITALIANO	

UNSUSPECTING HEART Sunny Gale Victor Georgie Shaw Decca (Figures in parentheses indicate number of weeks song has been in the Top 101 

# R&B BIG BEAT IN POP MUSIC

# Pic Producers Get Hep to Deejay Power; Tune Pluggers Hit Road

'Tell' for 'Gallant' Pic

Par toppers have closed a deal with Capitol Records whereby they will use disker's version of the tune, "How Can I Tell Her," composed by Jay Livingston and Ray Evans, for the theme of the Pine Thomas pic, "Lucy Gallant," starring. Jane Wyman and Charlton Heston.

The Four Freshman recently cut the song for Cap.

Pro Musica of Stuttgart, recording group that works extensively for Vox Records, has been reorganized as a regular concert chamber orchestra, and will concertize through Europe. Rolf Reinhardt is conductor of the 16-man ensemble.

George Mendelssohn, Vox prez, is one of the báckers of the group.

BOCITIONS

As Concert Ensemble

New Pro Musica Setup

Music film exploitation experts are a new breed of field publicists who appear to be hypoing business throughout the country for films that contain potential his songs, according to Martin Melcher, whose new Arwin Productions, the indie company which he and his wife. Doris Day, set up, currently has its "Young At Heart" in general release. eral release.

eral release.

Melcher, putting this thought into practice, has devised a formula whereby disk jockey promotion experts are being utilized as extra exploiteers to bring added grosses to the picture.

extra exploiters to oring added grosses to the picture.

Film, which is being released by Warners and stars Miss Day and Frank Sinatra, has four songs published by Melcher's two music publishing firms., Daywin Music, Inc., and Artists Music, Inc., and Artists Music, Inc., Ready, Willing and Able' from the picture was published by Daywin, with "Hold Me in Your Arms," "There's a Rising Moon for Every Falling Star" and "Till My Love Comes to Me" put out under the Artists label.

"Arms." Melcher reported, by Ray Heindorf, Charles Henderson and Don Pippin, looked like the big song in the musical and he set his sights on helping the picture via this number.

Accordingly, Archie Lovington

his sights on helping the picture via this number.

Accordingly, Archie Lovington and Jane Gibbs, eastern reps for Melcher's music firms, were assigned to cover the eastern and mid-western part of the country to promote the film via the wax spinners' route. Pair, within a month's period, covered N. Y., Washington, Philadelphia. Boston, Baltimore, Chicago, Milwaukee and St. Louis. Tying in directly with Warners' field man, they garnered hundreds of extra plugs, exec said, on television, radio and in the music shops for picture.

Paul Kappel, who handles Miss Day's music exploitation, covered the Pacific Coast and Rocky Mountain areas along with key engagements and sub-key runs.

Simultaneously, Arwin and Warners' combined forces to woot the

Simultaneously, Arwin and Warners combined forces to woo the decjays with more than 1,000 personalized taped messages from picture's femme star and these were played and are still being played by jocks in connection with local runs.

Melcher pointed out, however, that the procedure isn't fool-proof. In addition to having a standout picture, he declared, the songs involved must be first-rate. He estimated that the additional costs of his music exploitation gimmick runs from \$5,000 to \$10,000 per picture. picture.

picture.

"If you're unlucky enough to have uncommercial songs, the entire musical film promotional sctup will fail," exec commented. "However, if your music shows life in the early tests, the chances are you'll be able to use it profitably to exploit your picture."

In Philadelphia, where "Young" played strongly, grosses steadily improved with the constant plugging of the songs by the deejays, Melcher pointed out.

Music stores also jump onto the

Melcher pointed out.

Music stores also jump onto the bandwagon when they are selling records from a hit film score, he added. The Lovington-Gibbs team lined up more than 100 leading platter retailers to dress up windows and use stills in their newspaper advertising. Because of the excellent results of the music-andfield men combo, Melcher said he might add as many as a dozen of the new type exploiters to his staff to work on Arwin's next musical production.

### Cowitt Joins EmArcy

Dick Cowitt has joined Mercury Records to handle sales and pro-notion for the EmArcy label. Em-Arcy is Merc's rhythm & blues subsid

subsid.
Cowitt will headquarter in Merc's New York office. He previously was associated with Sanford, New York area distributors for MGM Records.

By HERM SCHOENFELD

The big beat in the pop music biz these days is rhythm & blues biz these days is rhythm & blues and the top name in the r&b field today is Alan Freed, the "rock 'n' roll" disk jockey who recently moved from Cleveland to WINS-in New York, where he has become a major factor in metropolitan nighttime radio. Once limited to the Negro market, the r&b influence has now crossed all color lines into the general pop market. The tipoff to Freed's impact on

lines into the general pop market. The tipoff to Freed's impact on the New York market was strikingly revealed last weekend when the disk jockey, together with several others, promoted a giant "Rock 'n' Roll" party at St. Nicholas Arena just above Columbus Circle. It was a two-night stand Friday and Saturday (14-15) in a fight arena that has about a 6,000 capacity. The turnout for Freed's bash, however, was way over capacity with the cops having to hold out the crowds after an estimated 7,500 customers jammed their (Continued on page 54)

# TEENAGERS LIKE Key Role of Disk Musical Director **Spotlights Changing Music Biz Setup**

Ostfeld to Robinson As Gen'l Professional Mgr.

Ray Ostfeld takes over the genaray Ostream takes over the general professional managers post at J. Russell Robinson Music this week. He'll be assisted by Terry Duffie. Dave Kent will handle firm's Coast activities.

Ostfeld formerly was contact-man at Southern Music.

### Dankworth's 1st Disks On Capitol for U.S.

Un Lapitol Ior U.S.

London, Jan. 18.

Johnny Dankworth, leader of the only British dance band to be signed on an American label, has made his first Capitol disks. Four titles were recorded for distribution throughout the U.S. during the summer, and two of them were originals cleffed by the maestro himself.

Six weeks after the records have been launched in the States, they will be issued in Britain.

The key role of the artists & repertoire man and the musical director in the hit-making process today was not consciously plotted. According to Hugo Winterhalter, RCA musical director, the new setup only reflects the changing music biz with its multitude of new songs, artists, disk companies and publishers. In the old days the disk companies were content to go along with the "No. 1 plug" of the major publishers. That system, says Winterhalter, who marks his fifth anni with Victor this month, has apparently gone for good.

Since the disk biz can no longer depend on the publishers to pick the songs that go on wax, that crucial function has passed over to the a&r staffers of the various companies. At Victor, a&r chief Joe Carlton gives maximum freedom to both Winterhalter and Henri Rene in regard to their selection of tunes for the various artists on the roster.

Importance of Post
Winterhalter pointed out that the job of musical director has assumed importance in the disk industry only in the postwar years. He credited Decca's Gordon Jenkins with highlighting the importance of the director around seven years ago, when Winterhalter was working for Columbia.

Musical directors like Winterhalter, Percy Faith, Rene, Jenkins, etc., have the responsibility of selecting or creating the arrangements used by the top artists, While Winterhalter concedes that no arrangement, no matter how great, can make a "dog" song, it takes the proper instrumentation, voicing and orchestral excitement to give a good song it's proper showcasing. The vocalist, of course, contributes a prime role with his interpretation.

At Victor, when Winterhalter is assigned to accompany one of the label's vocalists, he helps select the tunes for balance and has the chore of writing the arrangements for an instrumentation that has to meet budget limitations. Winterhalter says that as musical director, he has to take advantage of all the developments in recording session begins.

Winterhalter says that as musical director, he has to take advantage of all

has cued a simplification of arrangements.
Diring Winterhalter's five-year tenure at Victor, the company has produced seven disks that have sold more than 1,000,000 copies. Winterhalter was musical director on all these platters. In addition, he has batoned numerous instrumentals for Victor. His biggest has been "Blue Violins," ard his album of "TV Themes" is currently one of the company's bestselling sets.

# Heath Backs Out of BBC Fest in Hassle Over Fee

Fest in Hassle Over Fee

London, Jan. 18.

Ted Heath and his Music backed out of the Festival of Dance Music which is being promoted by the British Broadcasting Corp., in the form of three conceyts, at Royal Albert Hall, London, during February and March.

Reason is that, despite the fact that the audience will pay for admission with tickets up to \$1.50, the BBC has offered Heath his usual broadcasting fee, plus an extra percentage for the fact that it is an outside broadcast. Heath wants a concert fee, and other artists feel the same way. The concert fee is several times the broadcasting fee.

Heath was to have appeared at the first of the three concerts, to be staged on Feb. 28. The others take place on March 14 and 28. Six BBC producers are handling the organizations of the concerts and their broadcasts.

# VARIETY Scoreboard

# TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution **Encompassing the Three Major Outlets** 

Coin Machines **Retail Disks** 

**Retail Sheet Music** 

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).

### TALENT

This Week	Last Week	ARTIST AND LABEL	TUNE
1	1	JOAN WEBER (Columbia)	Let Me Go, Lover
2	2	CHORDETTES (Cadence)	Mister Sandman
3	3 .	AMES BROTHERS (Victor)	Naughty Lady of Shady Lane
4	4	FONTANE SISTERS (Dot)	Hearts of Stone
5	8	McGUIRE SISTERS (Coral)	(Sincerely )No More
6	6	BILL HALEY'S COMETS (Decca)	(Dim, Dim the Lights )Shake, Rattle and Roll
7	7	SARAH VAUGHAN (Mercury)	Make Yourself Comfortable
8		BILLY VAUGHN (Dot)	Melody of Love
9	5	DeCASTRO SISTERS (Abbott)	Teach Me Tonight
10	10	JAYE P. MORGAN (Victor)	That's All I Want From You

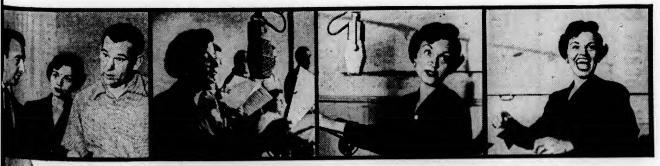
		TUNES
	TIONS	(*ASCAP. †BMI)
Week	Last Week	TUNE PUBLISHER
1	1	*MISTER SANDMAN Morris
2	2	†LET ME GO, LOVER Hill & Range
3	3	*NAUGHTY LADY OF SHADY LANE Paxton
4	4	†HEARTS OF STONE Regent
5	8	*MELODY OF LOVE Shapiro-B&P
6	5	*TEACH ME TONIGHT Hub-Leeds
7		†SINCERELY Arc-Regent
8	6	*MAKE YOURSELF COMFORTABLE Rylan
9	7	*COUNT YOUR BLESSINGS Berlin
10	9	†THAT'S ALL I WANT FROM YOU Weiss & Barry



# TARR



the most powerful single influence on popular singing of our time now exclusively on RCA VICTOR Records



candids of Kay at her first Victor recording session, with Hal Stanley and Harold Mooney



Copyright Variety, Inc. All Rights Reserved

# Top Record Talent and Tunes

-
-WBBF-Rochester
ell-WKBW-Buffalo
WOTW-Washua
-MKBR-Manchester
-WTAG-Worcester
ne-WESX-Salem
-wcvo-Baltimore
notgaintseW-TSUW-
BRY-Waterbury
I-WAVZ-New Haven
man-WMCA-New York
TARLETY DISK JOCKEY POLL. This compilation is designed to indicate those records rising the popularity as well as those on too. Rathings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less the some cases than those which receive only one mention. Cities and polecys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

		C				EAST	SOUTH	MIDWEST	FAR WEST
1   1   1   1   1   1   1   1   1   1		Very present the	ne the presenting one	KEY POLL tose records rising in are computed on the ora No. 2, and so on records with two or otal points are less in mention. Cities and mention. Cities and esent a comprehensive	roke—MCVO—Balilmore.  Lowe—MUST—Wasterbury  Loyd—WAVZ—New Haven	nnson—WKBR—Manchester  13-MUTW—Buffalo  14-MUTW—Buffalo  15-MUTH—WBF—Rochester  16-MUTH—WBF—Rochester	ueket-WCOV-Montgomery yton-WPIX-St. Petersburg. isley-WSAV-Savannah isley-WSAV-Savannah isley-WSAV-Savannah isley-WSAV-Savannah isley-WSAV-Savannah	on—WAIT—Chicago Inger—KCHG—Cedar Rapids ke—KFAM—St. Cloud orman—WIL—St. Louis verson—WOWII—Omaha verson—WWIC—Cleveland Jackson—WWKO—Columbus	lower-KTKT-Tucson
		Section   Sect	2	Song	Bob E. I	Pete Joh Rob Ber Larry B	Frank T Bob Clay John Wr Larry W Dave Wa	Bill Anse Sandy Signate Art Blass Jack Tha Chuck W Sandy Jack Than Edwardy Jack Waurlee	Chuck Bi Radka Russ Cor Frank Da
		Selection   1	nbia	tLet Me Go, Lover	9	5	2 2 1 4	2 3 10 1	. 3 . 2 1
		S   S   S   S   S   S   S   S   S   S		*Make Comfortable, Bab	1 7 2	3 7	7 4 1 10	1 4 9	1 1 6
	8	6 8 8 1 5 2 6 2 7 7 3 5 5 4 9 2 3 8 4 4 7 9 9 2 8 7 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9		†No More	8 5 3 9 7	3 9	4 8 1	1 4 1 6	3
				"Naughty Lady		8 8		3 3 9	1
	1   2   2   3   4   5   5   5   6   5   6   6   6   6   6	S	ence	*Mister Sandman	2	4 1		5	6 1 6
		1	t	Hearts of Stone	9 2	3 4 5	5 6 3	9 8 6 2	6
# 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8		S	ral	*That's All I Want	4 9 6 9	5 6 3		8 7 2 4 2	
10	1	1	Cra	*Mister Sandman					9 1 1 6
1	1	1	reury	*Melody of Love		1	6		2 2 3
## 8 8	10 7 4 8 8 7 7 7 7 7 10 8 7 7 9 1 10 8 1 10	10 7 4 8 8 7 7 7 7 7 10 10 6 7 7 10 10 6 7 7 10 10 10 10 10 10 10 10 10 10 10 10 10	ercury	+Let Me Go, Lover	:	1	2		
1	1	1	go	*Melody of Love	4			7 6 7	2
1   1   6   6   1   4   5   5   5   5   5   5   5   5   5	1   1   6   6   1   4   5   5   5   5   5   5   5   5   5	1   1   6   6   1   1   6   6   1   1	je	*Melody of Love		*		1	
10	1	1	:	*Teach Me Tonight		1 6 6	<b>*</b> • • • • • • • • • • • • • • • • • • •	2	
	10   7   4   10   6   7   10   6   7   10   6   7   10   6   7   10   6   7   10   6   7   10   6   7   10   10   6   7   10   10   10   10   10   10   10	10 7 4 10 6 7 10 10 6 7 10 10 6 7 10 10 6 7 10 10 6 7 10 10 6 7 10 10 6 7 10 10 6 7 10 10 6 7 10 10 9 7 10 10 9 7 10 10 9 10 10 10 10 10 10 10 10 10 10 10 10 10	ecca	†Open Up Your Heart		4 5		4 4 6	4
10 7 1 4 1 10 6 7 7 10 10 6 7 7 10 10 6 7 7 10 10 6 7 7 9 1 10 10 10 10 10 10 10 10 10 10 10 10 1	10 7 1 10 7 7 10 10 7 7 10 10 10 10 10 10 10 10 10 10 10 10 10	10 7 1 10 6 7 7 10 10 6 7 7 10 10 6 7 7 10 10 6 7 10 10 10 10 10 10 10 10 10 10 10 10 10	ctor	Count Your Blessings		8	1 1		5 10 3
is 10 7 7 7 10 10 6 7 7 10 10 6 7 7 10 10 6 7 10 10 6 7 10 10 6 7 10 10 9 7 10 10 9 10 10 9 10 10 10 10 10 10 10 10 10 10 10 10 10	18 10 7 7 10 10 6 7 10 10 8 10 10 10 10 10 10 10 10 10 10 10 10 10	18 10 7 7 10 10 6 7 1 10 6 7 1 10 6 7 1 10 6 7 1 10 6 1 1 10 10 1 10 1	oic oic	I I ove Von Madiy				3	8 4
S   10   6   2   2   10   6   2   2   2   10   6   2   2   2   2   2   2   2   2   2	S   10   6   2   2   10   6   2   2   2   2   2   2   3   3   3   3	S   10   6   2   2   10   6   2   2   2   10   6   2   2   2   2   3   3   3   3   3   3	A diduc	*Insuspecting Heart	10 7	0			
14 3 10 2 2 10 6 6 7 9 1 10 10 9 7 1 9 1 10 10 9 10 10 10 10 10 10 10 10 10 10 10 10 10	14 1 2 2 9 9 1 7 8 1 1 9 8 1 1 9 1 9 1 9 1 9 1 9 1 9 1 9	18 10	ctor	*Unsuspecting Heart			10 8		4 105
2 10 6 7 9 1 9 7 9 1 10 8 9 7 9 1 10 9 7 9 1 10 9 7 9 1 10 9 9 9 1 10 9 9 9 1 1 1 8 8 1 10 9 9 9 1 1 1 8 8 1 1 8 8 1 1 8 8 1 1 8 8 1 1 8 8 1 1 8 8 1 1 8 8 1 1 8 8 1 1 8 8 1 1 8 8 1 1 8 8 1 1 1 8 8 1	10 6 7 9 9 10 9 7 9 9 10 10 9 10 9 10 10 9 10 10 10 10 10 10 10 10 10 10 10 10 10	1	ecca	†Dim, Dim the Lights	10	7		7	
2 10 7 9 1  1 2 10 9 7 9 1  5 9 9 7 8 10 9 9  1 1 8 10 9 8  4 3 3  4 4 3  4 3 8  6 4 8  8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8	2 10 7 9 1  1	2 10 7 9 1  1 5 9 9 7 8 10 9 9  1 1 2 9 9  4 3 3 8  4 5 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8	apitol	*Melody of Love		10	2	6	
10	1	1		*Silk Stockings			9		20 40
6	5	6 4 4 6 6 6 4 6 6 6 6 6 6 6 6 6 6 6 6 6		*Tara's Theme			7 9 10	9	4
2	8	6	>	+Tweedlee-Dee		2 10	<b>4</b> 6		
5	d d 4	d d d d d d d d d d d d d d d d d d d	ctor	*Papa Loves Mambo		9	10		6
			apitol	*My Love Song to You.		10			, 2
			adence	Mobile			6		3
	6	6 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8	Victor	I Need You Now		78	10 9		
	6	6 4 4	ecca	Unsuspecting Heart					45
			. DIC	*Hurt				10	7
24 . 12	20 . M2	01 . <b>ε</b> 0	adence	Naughty Lady	- 1				
	6	8	apitol	*Hajji Baba					
		50 : 1 :		*Stardust Mambo		6 6		7	
6 4 8	6	6 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1	ral	*My Own True Love					
		9	pitol	tling, Ting, Tong			2		: : : : : : : : : : : : : : : : : : : :
*All of You *All of You *All of You *Darlin' *Darlin' *Uount Your Blessings		9	.ca	*It's a Woman's World		0		с	
*All of You thank of Dreams 6 *Darlin'	9	9	-	Tet Me Go Lover					
9	9	9		* All of Von				3 6	
ا: ا و				TO TO IT					4
Your Blessings			01	TLand of Dreams					
				Darlin'		2			
			:	Count four Blessings			5 8		
Les Paul—Mary Ford. Capitol. 15ong 1s Blue.		A							

# AN OPEN LETTER TO RECORD DEALERS

I'm sure you have read in the press the wonderful news about Capitol and Electric & Musical Industries Limited, of England—a great organization that possesses, among many other things, the world's largest recorded library.

As a dealer, your natural response to this news is the question "What does it mean to me?" I'd like, if I may, to answer that question by telling you something of what we feel here at Capitol.

During the past several years, many companies have been interested in purchasing Capitol. But, however financially attractive their offers, none has matched EMI's in its opportunity for growth. In the recording industry—in talent, in repertoire, in technical facilities, in every phase of the business—EMI represents the highest standards of achievement. Ownership by such an organization provides reserves of experience, capacity, and capital that open exciting new vistas of productivity. I believe that we have taken a tremendous step forward.

And still we completely maintain our integrity as the Capitol Records you now know. From the standpoint of repertoire, merchandising, manufacturing, and sales, we will continue to serve you just as in the past. Capitol has always been recognized as a forward-looking company, and our future has always been bright. Now it is brighter than we ever dreamed possible.

At this moment, with the exciting potential as yet unrealized, I can only promise you that, before too long, you will see it reflected in the scope, the quality, and the desirability of Capitol merchandise in your store. You'll be happy, I'm sure, to share the enthusiasm generated by this signal event.

GLENN E. WALLICHS

President, Capitol Records, Inc.

# R & B Big Beat In Pop Biz

way in on both nights. That's noise, rather preferred it. The customers for the two nights at \$2 a head, for a gross of about \$30,000. That's bigger than the connection of the music with a shattering repertoire of whistles, hoots and mitt-pounding. any jazz concert ever staged anywhere in New York.

where in New York.

Inside St. Nick's, the kids were jumping like crazy in a pandemonium of honking and stomping that continued without intermission from 8 p.m. to 2 a.m. During the evening, several cases of exhaustion, brought on by mixtures of iitterbugging and tippling, were noted as the cops and guards weeded the unrulier elements out of the crowd.

### Like Motorcycles

As one music exec put it, "the kids like r&b music for the same reason they like to ride motorcycles. It moves and it's exciting, and who cares if there's a lotta of noise." Apparently the kids at St. Nick's, far from minding the

BELLE FROM BARCELONA DEAN MARTIN (Capital)

CONFUSED (American)

DEAN MARTIN (Capital)

MICKI MARLO (Capital) EVER SINCE YOU WENT AWAY

LES ELGART (Columbia)

B. B. KING (RPM)

LET'S (Garlock-Scherer)

JAN STRICKLAND ("X") THE LORD IS COUNTING ON YOU

BROTHER LEE ROY ORCH. (Epic)

EVERY DAY I HAVE THE BLUES

THE COWBOY CHURCH SUNDAY

LOVIN' MACHINE (Stratton)

CATERINA VALENTE (Decco) MAMBO FROM CHILE (Copar)

CATERINA VALENTE (Decca)

JIMMIE KOMACK (Coral)

THE MARINERS (Columbia) OPEN UP YOUR HEART (Hamblen)

THE LANCERS (Corel)

GARY CROSBY (Decca)

SCHOOL (Decca)

PETITE (Regent)

THE RIVER (Mellin) BING CROSBY (Decca)

AN OLD BEER BOTTLE (Trinity)

THE COWBOY CHURCH SUNDAY

PALSY WALSY (Gale & Gayles)

PERCY FAITH ORCH. (Columbia)

LES PAUL - MARY FORD (Capitol)

THERE'S A LOT MORE LAYIN'

TELL IT TO ME AGAIN (Weiss-Barry)

SONG IN BLUE (Iris-Trojan)

FRANK LESTER ("X")

DOWN (Hamblen)

PHIL HARRIS (Victor)

REPNICE PARKS (Corol) MALAGUENA (E. B. Marks)

(Moonlight)

DON'T GO, DON'T GO, DON'T GO

On stage, Freed emceed a straight rhythm & blues concert. Ten top r&b singers and combos performed in rotation over the sixhour stretch. The lineup included the Buddy Johnson orch, Joe Turner, The Clovers, Fats Domino, The Moonglows, The Harptones, The Drifters, Ella Johnson, Danny Overbea, Dakota Staton and Red Prysock.

Overbea, Dakota Staton and Red Prysock.
In addition to invading the pop market, the r&b performers are also sparking a new revival of frantic hoofing that requires even more stamina than the oldfashioned jitterbugging of the 1930s. The spectacle at St. Nick's, in fact, was reminiscent of the days when the kids were lindy-hopping in the aisles of the Paramount Theatre on Broadway when Benny Good-

OF New RECORD RATINGS

BY THE TRADE PRESS

Billboard

Spotlight

76 (Good)

74 (Good)

74 (Good)

Best Buy

Spotlight

74 (Good)

Spotlight

Spotlight

70 (Good)

73 (Good)

BO(Excellent)

Best Buy

73 (Good)

78 (Good)

74 (Good)

Spotlight

76 (Good)

Cash Box

B+ (Excellent)

C+(Good)

Best Bet

C+(Good)

Award o' the Week

C+(Good)

Best Bet

Sleeper of

C+(Good)

B (Very Good)

Sure Shot

B (Very Good)

Bost Bat

B (Very Good)

Disk of

B (Very Good)

Best Bet

Very Good

Best Bet

Variety

Very Good

man and his orchestra were swing-

ing there.

Like the swing bands, all the performers introed by Freed were characterized by an insistent, unnistakeable beat. Whether instrumental or vocal, the combos based their arrangements on a bedrock repetitive rhythm that seemed to hypnotize kids into one swaying, receiving mass. screaming mass.

Freed himself has stepped into the role of a rhythm & blues evangelist. The click of his WINS show is not only reflected in the weekend turnout, which was plugged exclusively on his stanzas, but in the fact that an increasing number of New York jockeys are beginning to accent the rab rhythms. Disk company interest in the rab influence on the pop market is already reflected in such current tunes as "Ko Ko Mo," "Earth Angel," "Tweedle Dee." "Sincerely" and "Close Your Eyes." Top pop artists such as Perry Como, Tony Bennett and Georgia Gibbs are now doing the rab numbers. Freed himself has stepped into and Georgia Gibb the r&b numbers.

Freed doesn't usually play versions of the r&b tunes made by the top pop artists because they are imitative of the originals, which are usually made on indie labels. He claims, moreover, that his audience quickly details the labels. He claims, moreover, that his audience quickly detects the lack of authenticity in the cover slices. He believes that pop artists will have to come up with original ma-terial in the r&b genre.

### Russkis

Continued from page 48

Russia," also with the Rosner Or-chestra and other Soviet combos, samples some of the native Rus-sian pop songs. Many of these are in the traditional patterns asso-ciated with Russian folk music, while others are songs from Rus-sian films.

sian films.

Two other Colosseum packages are titled "Russian Tangos" and "Tangos From Poland." These tangos are considerably removed from the Latin tango format, although some of the Polish sides have a familiar Argentinian beat.

Herm.

### **British Pop Reviews**

Lita Roza: "Leave Me Alone""Heartbeat" (Decca), Ex - Ted
Heath thrush Lita Roza handles
mood-piece "Leave Me Alohe" expertly; it's from a French film, "Le
Grisbi," and wiil have worldwide
appeal. "Heartbeat" has aiready
been covered better elsewhere.

Rose Reenan. "Whispering."

appeal "Heartbeat" has already been covered better elsewhere.

Rose Brennan: "Whispering Leaves" - "Starlight" (HMV). "Whispering Leaves" is a strong new British piece which could yerywell break through in the States. Miss Brennan is already on the RCA Victor label, and this one could certainly make it. Reverse isn't so strong.

Ronald Rogers: "The Man in Donkey Cart" - "Madonna, Madonna" (Parlophone). Rogers is an American who has just returned to the States after 10 months in Britialn, where he cut these sides, "Donkey Cart" displays effectively his robust chanting on a Spanishrype song. Flip is not so good.

Stanley Baker Orch: "Midnight Tango" "Destre" (Decca). Though not maybe as ginmick-conscious as many other British batoneers, Black continues to turn out first class waxings, and both "Midnight Tango" and "Desire" come into this category. Black's full-blooded scoring for a large string orch sparkle with musicianly execution and imaginative scoring.

### **Best British Sheet Sellers**

Week ending Jan. 8

(Week ending Jan. 8)

London, Jan. 11.

Mister Sandman ... Morris
Can't Tell Waltz ... Reine.
Hold My Hand ... Wood
Finger of Suspicion. Pickwick
This Ole House ... Duchess
Count Your Blessings Berlin
Happy Days ... Wright
Veni. Vidi. Vici ... Dash
If I Give My Heart ... Robbins
Must Be A Reason ... Connelly
Happy Manderer ... Bosworth
I Still Believe ... Macmelodies

### Second 12

2000114 22
No One But You Robbins
Smile Bourne
Santo Natale Spier
Mambo Italiano Connelly
Sky Blue Shirt Wright
My Son
My Friend Chappell
Things Mean a Lot Robbins
I Love Paris Chappell
Story of Tina Macmelodies
Mama Doll Song Leeds
Heartbeat Kassner

# **Inside Stuff—Music**

Harry von Tilzer, one of the pioneers of popular music in America, has been memorialized since his death by a standing ad in this paper's obituary section. It ran again recently but should have been corrected to recognize the death in October of brother Jules. Harold and Albert von Tilzer are now the surviving freres.

In a move to assist dealers in differentiating between its \$3.98 tab for regular 12-inch LPs and the \$4.98 price for 12-inch LP soundtrack sets, MGM Records will tag all its soundtrackers "an original cast album." Label will be placed on the album covers of all forthcoming sets as well as reissues of the oldies. Diskery will also tag albums for background music culled from a pic's soundtrack as an original cast album. Label's first deluxe set, "Deep In My Heart," will continue to be priced at \$6.95.

As an exploitation stunt for Bill Haley's etching of "Dim, Dim The Lights," Decca Records is distributing thousands of auto bumper stickers with the song title printed in luminous paint. Haley & His Comets clicked for Decca with "Shake, Rattle And Roll" last year and since then have emerged as one of the top rhythm & blues combos

String instrument to be heard in Hal Wallis-Paramount's "The Rose Tattoo" is the mandolin, very popular in the early part of this century. Playwright Tennessee Williams, who scripted "Tattoo," claims the mandolin has staged a comeback in Europe and will begin showing up soon in American bands and recordings. Presently, a lot of nusic is being written for this instrument, and it may assume the "beat" position of the banjo in orchs of 30-35 years ago. Instrument will dominate the score of "The Rose Tattoo," cued in various sequences as a mood reminder.

### **D.J. Syndication Threat**

either have to be reaffirmed or reversed if syndication is to make any headway. Both are conflicting. The legal milestones in a situation of this kind is the Paul Whiteman case, later reaffirmed by a court ruling in a suit instituted by Bing Crosby. Ruling in the Whiteman case holds that an artist has no common law right in his recordings. This has been in effect nationally except in Pennsylvania.

The other, the Fred Waring case, contradicts the Whiteman decision, as the court ruled that a recording artist has a proprietary right in his works. This decision, which went as far as the Superior Court in Pennsylvania, holds only in that state. In the event of syndication, the U. S. Supreme Court would have to rule which decision shall be the law of the land in that respect. respect.

From the viewpoint of the rec-From the viewpoint of the rec-ord companies, the situation is pregnant with danger. If the right to re-record disks is upheld, the immediate problem will be how far reproduction could go. They know that if the right to re-record is upheld, there would be nothing to prevent an individual from tap-ing records and selling the tapes to prevent an individual from taping records and selling the tapes
to radio stations in small towns.
For example, rhythm and blues records aren't easily available in some
areas, and the copier could blanket
these regions with unauthorized
copies. If re-recording is ruled
iegal, then a recording made from
a re-recording would similarly be
in order, it's felt.

Considerable Cloud

### Considerable Cloud

The threat to deejays in small towns is considerable. Stations which have already cut down on the use of musicians would also be able to eliminate the disk jockey, since it could get entire shows at less cost. It would also eliminate the expense of a big platter library and perhaps time salesmen.

Some legalites feel that the issue Some regarder feet that the issue of retaping could be beaten on the basis of unfair competition. However, it was pointed out that in previous cases this had also been a factor that wasn't deemed too important by the courts.

portant by the courts.

There has been some syndication of complete shows, but nothing has been done about it as yet. The AFM would like to see the record companies take the issue to the courts, and the disk firms are uneasy about going into this situation until it can get cooperation from some leading recording artists. But few diskers want to antagonize the major deejays, who will have an important stake in this issue. The diskers also fear that a decision on the re-recording aspects of the case might jeopardize their gains in the Whiteman originally started the suit against WNEW, N. Y., and won by default. Then RCA Victor stepped in and got the present decision.

Despite the dangers inherent in the issue, syndication will become increasingly important. Some deejays are extremely careful when presenting taped shows to have an There has been some syndication

either have to be reaffirmed or re-, engineer put the needle to the rec-











Record Shop

-(Variety

Louisville

Memphis-(Ferguson's Music)

2

10

4 10

Piano

Miami-(Spec's Record Shops)

Birmingham

# RETAIL DISK BEST SELLERS

Albany-(Van Curler Music Co.)

10

-(John

Co.)

(R.

York-

New

Survey of retail disk best sellers based on reports abtained from leading stores in 21 cities and showing comparative sales rating for this and last week.

National Rating This Last wk. wk Artist, Label, Title

AMES BROTHERS (Victor)
"Naughty Lady of Shady Lane"... 3 JOAN WEBER (Columbia) "Let Me Go, Lover" FONTANE SISTERS (Dot)
"Hearts of Stone"...... 4 McGUIRE SISTERS (Coral)
"Sincerely" SARAH VAUGHAN (Mercury)
"Make Yourself Comfortable" 6A BPLLY VAUGHN (Dot)

CHORDETTES (Cadence)
"Mister Sandman"......

DeCASTRO SISTERS (Abbott)
"Teach Me Tonight" JAYE P. MORGAN (Victor)
"That's All I Want" HALEY'S COMETS (Decca)
"Shake, Rattle and Roll".... 10A HALEY'S COMETS (Decca) 10B 11 "Dim, Dim the Lights".

"Melody of Love"

6B 11

EDDIE FISHER (Victor) 12A DeJOHN SISTERS (Epic)
"No More" 12B 18 ROSEMARY CLOONEY (Col.)

"This Ole House" COWBOY SCHOOL (Decca)
"Open Up Your Heart".... 15A 16 FOUR ACES (Decca)

PENGUINS (Dootone)
"Earth Angel"..... 17A 20 TERESA BREWER (Coral)
"Let Me Go, Lover"..... 17B 22 CHARMS (DeLuxe) 19 'Hearts of Stone"..... HUGO WINTERHALTER (Victor)

20 25 ng of the Barefoot Contessa" GEORGIA GIBBS (Mercury)
"Tweedlee-Dee" EDDIE FISHER (Victor) 22 "I Need You Now".... HUGO WINTERHALTER (Victor)
"Land of Dreams"....

DAVID WHITFIELD (London) THREE CHUCKLES (Label X) 24

23

SIX TOP ALBUMS STUDENT PRINCE Maria Lanza Victor LM 1837 ERB 1837

AND MEMORIES

Jackie Gleason Capitol W 509 EAP 1, 2, 3, 4-509

MUSIC, MARTINIS

MGM E 3153 X 276

10

10

DEEP IN MY HEART

Film Soundtrack

Original Cast Victor LOC 1015 EOC 1015

FANNY

.. ..

THERE'S NO BUSINESS LIKE SHOW BUSINESS Film Soundtrack Decca DL 8091 ED 828 DAU 957

10

Original Cast Columbia ML 4840 A 1098

PAJAMA GAME

10

San Francisco-(Columbia Music)

5 2 3 127

Denver

Co.)

Seattle-(Sherman Clay

4 107

55

43

28

27

19

13

Kansas City-(Jenkins Music Co.

Minneapolis-(Don Chicago-(Hudson

Cleveland-(Record

# Disk Holiday With 2d Cinerama Pic

Several Several disk companies are latching onto the second Cinerama feature, "Cinerama Holiday," with release of songs and themes from the Louis de Rochemont production. One set for RCA Victor will be batoned by Morton Gould, who composed six original instrumental themes for the film. Gould collaborated with Jack Lawrence in developing two of the themes into people veloping two of the themes into pop

Jack Shaindlin, musical director for the film, will re-record music from the soundtrack of the film for from the soundtrack of the film for a Mercury Records album. Chappell Music is publishing the origin...l music for the film. Columbia Records will issue a memorial album of Oscar (Papa) Celestin, jazz great who died a couple of weeks ago. Celestin cut two numbers for the film. "Darktown Strutters Ball" and "Tiger Rag," which were the last recorded by the New Orleans trumpeter. trumpeter.

Lyle Engel is handling music promotion on the film.

### CAP INTO CAST ALBUM SWEEPS WITH 'FANCY'

SWEEPS WITH 'FANCY'
Capitol Records will enter the 1954-55 original cast abum sweepstakes with the tuner, "Plain and Fancy." Show will be Cap's first cast set of the season. RCA Victor continues to lead the pack with "Fanny." "Peter Pan," "Mrs. Patterson" and "The Boy Friend" already cut, and Cole Porter's "Silk Stockings" in the bag. Columbia nabbed "House of Flowers" and Decca latched on to the "On Your Toes" revival.

Score for "Plain and Fancy" was penned by Arnold B. Horwitt and Albert Hague. Chappell Music is publishing. Show features Barbara Cook, Richard Derr, Shirl Conway and David Daniels. It's set to preem on Broadway Jan. 27.

### Livingston Takes Over Audiosphere's Line

Audiosphere's Line
In another expansion move,
Livingston Electronics, tape outfit,
has been appointed exclusive sales
agency for products previously
merchandized by Audiosphere Inc.
Livingston will handle Audiosphere's complete line of pre-recorded tapes and tape playback
equipment.
Move was made to permit Audiosphere to concentrate on the development of its binaural tape
library.

### Decca Ups Staffers

In a reshuffle of Decca's branch personnel, Dick Fitzsimmons, former assistant manager in Bos-ton, has been named Buffalo

ton, has been named Buffalo branch manager by Albert E. Simpson, Decca v.p. over the eastern division.

Dan Hobens, former Buffalo manager, has been promoted to office manager of the New York sales operation, which includes the N.Y.. branch, factory warehouse and the import-export branch,

### Dear A&R Men:

The judgment of your talented ears can of course make or break a songwriter. And thanks to you my 1954 income tax should make Uncle Sam chortle (if not me). Naturally I've placed quite a few new songs with publishers. I fervently pray you will not turn them all down but if you should it will save me money tax-wise and you'll be hurting your country's budget. If this isn't a new switch on a "sell" I'll eat your needles at 45 SPM (swallows per minute).

Sincere thanks for the many swell recordings last year which I hope made you a few bucks too! Respectfully,

-- Pat Ballard

-(St. L. Music Supply)

polis-(Schmitt

-(Carl

# On The Upbeat

### New York

New York

George Devens with Johnnie Rae in the quintet lineup ... Sunny Gale's manager Jerry Field, is setting up his initial BMI firm, Starling Music ... Vlctor Young in from the Coast to assist legit producer Gant Gaither in negotiating album rights to his score for the upcoming musical, "Seventh Heaven" ... Joe Loco will preem his Manbo-Symphonette at Carnegie Hall, N. Y., this spring ... Mitzi Mason, MGM Records thrush, currently at the Golden Slipper, Glen Cove, L.L. shifts to the Celebrity Club, Philly, Feb. 1.

The Four Joes open at the Hotel Statler, Cleveland, today (Wed.) for 10 days ... Betty Madigan slotted, for several shots in Guy Lombardo's telepix series ... Jack Dunn, Coral Records plugger, hitting the Buffalo-Syracuse-Rochester circuit ... MGM Records albums will feature laminated covers heginning with the Jan. 28 release ... Joni James set for her third return engagement in two years at the State Theatre, Hartford, Jan, 29-30 ... The Crew-Cuts kick off a two-week one-nighter tour with the David Carroll orch in Memph's tonight (Wed.).

Jill Corey profiled in the February issue of Woman's Home Companion'. Tony Travis, RCA Victor crooner, in town from the Coast this week for recording sessions ... Johnny Gluck, who copenned "Only One You" with Diane Lampert, on a midwest dee-jay trek plugging Jack Smith's slice on the Majar label ... Marco Rizo, pianist with the Desi Arnaz orch, cut a mambo album for Coronet Records ... Phyllis Branch, Tuxedo Records thrush held over at Chicago's Blue Angel ... Wargh Monroe into the State Theatre, Hartford, this weekend (22-23). The Commanders and Bill Haley's Comets will be on the same bill ... Eydie Gorme, Coral Records warbler, begins a three-day engagement at the Rustic Cabin, Englewood, N. J., Jan, 28. George Shearing replaced wiblst George Devens with Johnnie Rae

### Hollywood

Hollywood .

Joe Catro Band takes a twoweek vacash during Cab Calloway's stand at the Mocambo. Paul
Hebert Orch remains to backstop
show . Philip O. Alexander,
ASCAP manager in New Orleans,
transferred to Des Moines in same
capacity . . Freddie Slack opens
at Phil Ahn's Moongate Restaurant. tomorrow, (Thurs.), for, an Indefinite stay . . Vicki Benet holds
over two weeks at Johnny Walsh's

# new BIGHITS!

The Incomparable!!!

### EARTH ANGEL THE PENGUINS - DOOTONE

LES BAXTER- CAPITOL PAT O'DAY - MGM THE CREWCUTS - MERCURY

> Coming Up OOKEY OOK

LOVE WILL MAKE YOUR MIND GO WILD

THE TELEGRAM JOUTSIE WILLIAMS PUBLICATION

> "THAT'S WHAT I LIKE" DON, DICK and JIMMY

Jan. 21-CHICAGO THEATRE, Chicago Mar. 3—THUNDERBIRD, Las Vegas Apr. 8-MUEHLEBACH, Kansas City Apr. 22-FAZIO'S, Milwaukee

SYDNEY FREED, Pers. Mgr.

CROWN RECORDS

Character COCCOCCO CONTRACTOR COCCOCCO ASSOCIATED BOOKING CORPORATION

New York Chicago 745 5th Ave. PL. 9-4600 203 No. Wabash

"881" club . . . Chirp Sue Carson opens four-week stand at Reno's Mapes Hotel, Jan. 27 . . . Harry James today (Wed.) starts on week of one-niters in Frisco Bay Area, then returns to Hollywood Palladium for a four-week stand on Jan. 25 . . . Lawrence Welk has received Long Beach's "Terry Vernon Award" as outstanding tv personality, to be presented Jan. 27 at Long Beach . . . PVM has closed deals involving the Jones Boys at Frisco's Italian Village Jan. 26, and Machito & Band opening Crescendo Jan. 24 . . . Jacqueline Fontaine, currently at Billy Gray's Bandbox, inked by Irving Mills to a recording pact.

MGM pactee Rush Adams head-

Bandbox, inked by Irving Mills to a recording pact.

MGM pactee Rush Adams headlines his own revue opening at the Park-Surf Hotel, Honolulu, Feb. 9.

Adams' musical score was handled by Earl Brent and Buddy Bregman... The Modernaires team up with Bob Crosby for a one-niter at the Del Coronado. San Diego, Feb. 5.

... Chirp Barbara Luke opens for a two-week stint at Reno's Riverside tomorrow (Thurs.)... MGM Records has rushed releases on "Sincerely" with Billy Fields and "Finger of Suspicion," by a new vocal group. The Naturals ... Sonny Howard, currently at the Thunderbird in Vegas, planes to L.A. upon completing stint, for waxery date at RCA ... Comic Charlie Chaney exits Mickey Katz Revue at Bandbox for eastern nitery engagements ... Champ Butler planed out for Sydney, with luk Spots, Buddy De Franco and Lois Murphy for a concert tour Down Under ... Charles Henderson, vocal coach for Kathryn Grayson and Oreste Kirkop for Par's "The Vagabond King," is developing Alexis Smith for her nitery debut in Vegas.

### Chicago

### Pittsburgh

Pittsburgh

Roy Eldridge and Billi Harris at the Midway Lounge as guest solosits with a locally -recruited rhythm section. Joe Schafer's band has landed the 1955 Auto Show at the Hunt Armory, with Pittsburgh singers Mary Martha Briney and Bob Carter heading the entertainment . Billy Dale orch playing a return engagement at the Bali Kea, following the Abelletto 5 . . Package headed by the Charms, the Clovers, the Five Keyes and Paul Williams' band booked for a one-nighter at Syria Mosque Feb. 3 . . Jeanle Baxter, former band vocalist, invited to sing "The Star Spangled Banner" in Harrisburg at inauguration of Governor Leader . Bill LeRoy orch landed University Catholic Club's annual pre-Lenien ball.

Men's Club of Erle has booked

# RETAIL SHEET BEST SELLERS

Survey of retail sheet music best sellers based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week, 

\* ASCAP † BM1

National Rating

This wk.	Last wk.	Title and Publisher	New 1	Boston	Philad	San An	Chicag	Detroi	Minne	Kansa	St. Lou	Clevel	Los A	Seattle	N
1	2	†Let Me Go, Lover (H&R)	4	2	8	1	2	1	3	2	2	2	2	1	102
2	1	*Mister Sandman (Morris)	3	1	1	2	1	6	6	4	1	1	1	4	101
3	3	*Naughty Lady (Paxton)	2	8	2	3	3	• 2	2	6	3	5	3	3	90
4	7	† Hearts of Stone (Regent)	7	6	3	8	5	3	٠.	1	6		7	2	62
5	9	*Meiody of Love (S-B&P)	1	3	4	7	8	5	1		8		4	10	59
6	4	*Count Your Blessings (Berlin)	8	9	7	4	6	8	10	3	5	3	6	6	57
7	.5	*Teach Me Tonight (Hub-L)		5	10	6	4	4	7	9	9	4	5	5	52
8	8	*Make Comfortable (Rylan)	9	7	9	9	7	7	8		7	7	9	8	34
9	6	†This Ole House (Hamblen)	10			5	9		9	7	4	8		7	29
10	11	*Sincerely (Arc-R)	5	4	5										19
11	11	†That's All I Want (W&B)	6					1.	4	10					13
12		*My Own True Love (Remick)						10	5						7
13	14	*If I Give My Heart (Miller)										9	8		5
14	10	*1 Need You Now (Miller)				10	10				10,	120.00	10		4
15	11	*Papa Loves Mambo (S-B)		10								10			2

the Tommy and Jimmy Dorsey band for a benefit show there at the Warner Theatre Feb. 1... Morry Allen, for his band, and Tom McCune, owner of the Vogue Terrace, shook hands on a long-term deal. ... Tommy Turrentine and his quintet into the Midway Lounge for a stay ... Frank Natale, guitarist, and Johnny Ballock, organist, opened last week at Shamrock Room for a run ... Joie Vance 3, after nine weeks at the Jacktown Hotel, tagged by Gene's Musical Lounge ... Richard Himber orch set for Vogue Terrace nights of Jan. 27-28-29 ... Nina Lewis is the new vocalist with Artle Arnell orch ... Walt Harper combo at the Crawford Grill for an indefinite engagement ... Deuces Wild into My Brothers Place, formerly the Carousel, for a month with options ... Larry Faith band stays at Horizon Room until Andy Chakeres shuts it down na amonth or so to have his capacity enlarged to 1.000.

### Omaha

Henry Busse orch will play KMTV March of Dimes benefit dance tomorrow night (Thurs.) at Peony Park . Nuncio Pomi-doro's local orch handled benefit for new Italian Home here . Zollman named music director of KSIB, Creston, Ia.

### **EMI-Capitol**

British Decca, as a foreign rep. EMI's previous foothold in U. S. has been in the classical field, vla its Angel Records subsid. Angel will continue as a separate operatlon under prexy Dario Soria.

Deal will be the biggest in disk history, involving \$8,500,000. Glenn Wallichs, Capitol prexy, disclosed that EMI bought 248,435 shares of common stock, out of a totall of 476,230 shares, at \$17.50 per share. British firm has offered to buy the remaining shares at the

to buy the remaining snares at the same price.
Majority stockholders of Capitol were Wallichs, Johnny Mercer and the estate of George G. DeSylvia.
Telo organized the company in 1942. It will continue to be operated under the current regime.
Cap's earnings last year were \$736.181, equivalent to \$1.53 per chare. share.

If EMI acquires the remaining

If EMI acquires the remaining outstanding shares at its price of \$17.50, the purchase will represent a selling price of Capitol Records Inc. of almost \$8,500,000.

According to Wallichs, "We of the Capitol family believe the new majority ownership will substantially increase Capitol's ability to operate effectively in the U. S. and the rest of the free world in the tough competitive days ahead. It will offer a strong and well organized distribution system throughout the free world and will make available important additions to Capitol's catalog from abroad."

### 'Hit Parade' Lineup

(On Jan. 15 NBC-TV Show)

1. Mister Sandman . Morris

2. Naughty Lady . Paxton

3. Let Me Go, Lover . H&R

4. Teach Me Tonight . Hub-L

5. Count Blessings . Berlin

6. Melody of Love . S-B&P

7. Make Comfortable . Rylan

of RCA in is multiple manufacturing and recordig activities. The companies owned by EMI are Gramaphone, Columbia Gramaphone, Marconiphone, EMI Sales and Service, EMI Factories, EMI Suppliers, EMI Studios, Ltd., EMI Institutes and EMI Research Laboratories, 'EMI Engineering Development and Emitron Television Various EMI trade names are His Master's Voice. Columbia, Marconiphone, Parlophone, Odeon, Pathe and Regal-Zonophone.

Firm's directors are Sir Alexander Alkman, Lord Brabazon of Tara, F.R.M. de Paula, Ralph Gordon-Smith, Sir Edward De Steln, L. J. Brown and S. T. Gibbons, Sir Alexander is chairman and Brown is managaing director.

### Alexander Orch Added To MGM Records List

MGM Records apparently does not believe that bands are a dead issue on wax. Diskery last week pacted the Tommy Alexander orch and is gearing it for a big promo-tional and exploitation push. Orch's a Coast outfit.

a Coast outfit.

Band's first platter, a coupling of "Was That the Human Thing To Do" and "Don" Be That Way," is set for Jan. 28 release.

Diskery also added Brud Jones to its hillbilly roster. Jones' initial coupling will be "Worried Mind" and "Blue Tail Fly."

### Rozsa's L.A. Baton Stint

Hollywood, Jan. 18.
Dr. Miklos Rozsa, two-time
Academy Award winning composer-conductor, conducts the Los
Angeles Philharmonic Orchestra in
two concerts on Thursday-Friday
(27-28)

Rozsa will present his symphonic Rozsa will present his symphonic work, "Theme Variations and Finale," marking its first presentation in Los Angeles. Same work has been presented by Rozsa on a European tour.

Composer is currently penning a score for Metro's "Moonfleet," starring Stewart Granger.

### SUNNY SKYLAR JOINS DECCA TALENT ROSTER

Sunny Skylar, songwriter and nitery performer, has been signed by Decca Records as a vocalist, Skylar, who has written several hit tunes such as "Besama Mucho," the English lyrics to "Amor, Amor, and "And So To Sleep Again." will debut on Decca with two of his own compositions, "I Do" and "Sometime." Norm Leyden's orch will accomp.

Paul Cohen, Decca country and western chief, has signed the Beaver Valley Sweethearts to a term pact.

term pact.

### Schneider Kudoses Top Decca Branch, Distrib

Decca Branch, Distrib
Decca Records' annual Leonard
W. Schneider award to top
branches and distributors of 1954
will be made to the Ben Rubin Distributors in Toledo and the Decca
Los Angeles branch.
Schneider, Decca exec vice-prexy,
made the awards in Toledo Friday
(14) and will ditto in L.A. today
(Wed.). Schneider headed out to
the Coast with Decca-Universal
Pictures prexy Milton R. Rackmil
last week.



It's Music by

JESSE GREER

Program Today Yesterday's

JUST YOU. JUST ME

ROBBINS .



# **AGVA Negotiates Music Hall Pact But Drops Its Welfare Fund Bid**

New pact between the American Guild of Variety Artists and Radio City Music Hall, N. Y., has been completed and is expected to be signed by the end of the week. Document is now on the desk of the union's national administrative recretary, Jack Irving, for further study prior to finalization.

New minimum hasic agreement legit shows who was the state of t

secretary, Jack Irving, for further study prior to finalization.

New minimum basic agreement provides for wage increases for chorus members, hiking the top salary from \$87.50 after two years to \$94.50 after that amount of time. Scale starts at \$70 for beginners, goes to \$76 after six months, \$81.25 after a year, and \$87.50 after 18 months, before the top level is reached. Rehearsal hours have been cut, and there has been a pay pool agreed upon to provide a retroactive fund for the Hall's entertainers. In the pool is \$29,500 to be distributed among the chorus. Amount individuals will get will be based upon the length of service. Deal was negotiated by Irving Goss, in charge of the AGVA N. Y. branch.

The new contract falls, however,

Goss, in charge of the AGVA N. Y. branch.

The new contract falls, however, to provide welfare fund payments of \$2.50 per performer per week, which had been the stumbling block at previous attempts at negotiations. The deal has been in the works for about two years, and each time the pact had failed to get the okay of the AGVA board and administration because the union had been adamant in getting the welfare contribution. The AGVA national board and convention at its meetings during the past two years had consistently reiterated its desire that the entire industry be covered by welfare fund. There has Been no change from that stand, The Hall, on the other hand, has consistently refused to go along with the welfare payments, because it has its own welfare and hospitalization setups and its employees are subject to N. Y. State compensation and unemployment insurance programs.

Just why the AGVA administration sheared its emplayers.

ment insurance programs.

Just why the AGVA administration changed its mind on dropping the welfare fund demand isn't known. Goss, in negotiating the pact, felt that the pay pool and immediate raises for the entertainers were more important than the insistence upon the welfare fund payments. The former contract expired Dec. 31, 1953, and efforts had been made to renegotiate the contract before it ran out.

BLACK DUNDEE





Just Completed 3 Weeks CHICAGO THEATRE, Chi

> JULIUS LA ROSA & KITTY KALLEN Mgt.: KEN GREENGRASS Dir.: G.A.C.



# To Be Nitery Showcase

The Village Vanguard, N. Y., will institute a series of Theatre Nights on Sundays for performers from legit shows who would like to try their mitt at nitery acts. Vanguard boniface Max Gordon feels that a lot of performers who do straight dramatics or have featured or chorus parts in musicals have an idea that they can do well on a cafe floor.

Theatre Nights, to be held each Theatre Nights, to be held each Sunday in addition to the regular show, will give these entertainers the chance to see if they can either make some extra coin out of nitery work or make it a career. Gordon hopes to be able to tap a new source of talent for the Vanguard or for the Blue Angel, which he owns in conjunction with Herbert Jacoby.

# **Philly Cops Raid Cafes for Naught**

Philadelphia, Jan. 18.

Philadelphia, Jan. 18.
Philadelphia's censorious police raided two cafes last week, but the town's equally lenient minor judiciary threw out both cases the following mornings.
Acting on complaints received at City Hall, Capt. Frank Rizzo, raiding commander of a midtown precinct who is known as the "Cisco Kid," went into mufti to investigate the Sky Room, owned and operated by Paul and Blanche Fitterman.

The spot had been accused of being a "Cilp joint" and Capt. Rizzo (disguised as a business man) laid \$20 on the bar to see what happened. He was immediately joined by three young ladies and the double saw melted in exactly 20 minutes. Even though it was Police Dept. money, Capt. Rizzo considered \$1 a minute exorbitant and called for the wagon.

Five persons were arrested but

ed \$1 a minute exorption and car-ed for the wagon.

Five persons were arrested but they were discharged the next day by Magistrate Benjamin Segal, who averred that "spending \$1 a minute

averred that "spending \$1 a minute in a night club, however taxing, is not a prima facie case."

The following day Magistrate Segal discharged eight persons after their arrest in a raid on Lou's Moravian Bar, where police charged immoral shows were being given. The judge fined showgirl Tony Adams \$10 for assault and battery on an officer and assessed a patron a similar fine for trying a patron a similar fine for trying to interfere with the cops. Cleared of all charges were owner Joseph Mass, two members of his staff and five other showgirls.

### JESSEL TO FILL OUT ONTARIO CAFE DATE

George Jessef has signed to play the Elmwood Casino, Windsor, Ont., March 10, thus playing out an old commitment. Jessel had previously been signed to play that spot at a time when the American Federation of Musicians was tiffing with the American Guild of Variety Artists. At that time Canadian musicians weren't providing music for AGVA members.

Since then difficulties between both unions have been settled and new date was arranged last week.

### Booker Morin Leaving MCA in Chi for Sheean

MICA In Chi for Sheean
Chicago, Jan. 18.
Booking agent Augie Morin will
leave Music Corp. of America's
Chicago office next week to join
the Al Sheean Artists Bureau in
Minneapolis, Morin will handle the
convention department with Sheean
and will start a music department.
He headed the small units department with MCA in Chicago. The
Sheean bureau produces the "Aqua
Follies" in Minneapolis and Seattle.
Morin had been with MCA five
years, three and one-half years in
the Minneapolis office and balance
in Chicago.

### Grades Enjoin Singer On American Offers

London, Jan. 18.

Lew and Leslie Grade have brought an action against David Whitfield, alleging breach of contract, and have been granted an interim injunction in the High Court restraining the singer from signing contracts with any other agents. The injunction lasts until the trial of the action or until any further order.

The action concerns certain offers alleged to have been made to Whitfield during a recent visit to America.

# Waring Show's 55,000 Bags In **Twin-City Dates**

Minneapolis, Jan. 18.
Fred Waring and his stage show grossed more than 55,000 empty potato chips bags for three Twin Cities' performances scaled at bags—the larger number turned in by a person the better his seats. In addition, the boxoffice pulled \$8,090 cash from those who attended the show but didn't have empty bags, or who used the latter for only part of the ticket price.

These were the figures given out

for only part of the ticket price.

These were the figures given out by Vern Aanonsen, partner in the local Old Dutch company, potato chips manufacturer, which bought the attraction outright for the three performances for the flat sum of \$17.500. Waring took the latter in coin of the realm—Old Dutch the empty bags and the \$8,090 gate.

Old Dutch carried on a two months' campaign advertising the number of its empty potato bags entitling the owner to admission. Food stores cooperated.

Waring was such a good 'buy'

Waring was such a good "buy" from a potato chips advertising and from a Potato chips advertising and sales promotion standpoint, according to Aanonsen, that Old Dutch is shelling out \$22,500 to Bob Hope and his Hollywood unit, including Eddy Howard's orchestra, for a similar three-performance potato chip engagement—one night in St. Paul and a night and matinee in Minneapolis Aud Feb. 16-17. Moreover, the company hopes to land Liberace, George Gobel and other big stars to top the same sort of potato chip shows to follow Hope.

# **Bobbysoxers of Sinatra Era Grow Up** To Heavy Spenders for Right Names

### Middleman to Baton von Bergelin Ice Show

Pittsburgh, Jan. 18.

Herman Middleman, longtime bandleader here and for years house maestro at the old Carousel, downtown nitery owned by his brothers-in-law, Jackie, Sol and Bill Heller, has been signed as musical director for the George von Bergelin ice show which opens a winter run Friday (21) at the Floridian Hotel in Miami Beach. Inn is owned by a Pittsburgher, Harold Gray, and he closed the deal with Middleman.

Latter was able to take the job since he's a member of the Miami local, having joined a few years ago when he worked at the big Dinner Key restaurant which the Hellers ran for a time and then relinquished. Middleman will recruit his band in Florida.

The von Bergelin unit is to feature George Arnold and Phil Rich-

The von Bergelin unit is to fea-ture George Arnold and Phil Rich-ards, both of whom had their own ice shows here in the past at the Ankara. Richards expects to put on icers again at the Ankara in the

# Gobel's 15G In 2 Cincy Dates

Cincinnati, Jan. 18.

Video's George Gobel hit boxoffice heights here Saturday (15).
Both of his night performances in
the 2.531-seat independent Taft
Theatre were sellouts several days
in advance. Gross neared \$15,000
at \$2.40 to \$4.40 scale. Offers of
\$10 a ticket came from turnaways.
Gobel contract reportedly called
or \$5.000 guarantee with privilege
of 60% of gross. Booking was by
the Frank Sennes agency.
With his prop guitar, Gobel stood
at a microphone in the apron for
40 minutes of homey talk about his
own goings on in civil and military
life. He was cheered at the start
and again after two encores.
A classy variety lineup supported
the comic. Acts were the Cycling
Therons, Ross Wise Jr., Lewis &
Van, Boginos risley troupe, plus
(Continued on page 58)

The recent stand by Frank Sinatra at the Copacabana, N. Y., proved anew that the size of each check rather than the size of the attendance is the determing factor attendance is the determing factor in the ultimate gross. Although attendance figures at the Jules Podel' spot have been higher than that clocked during the Sinatra's engagement, size of the individual checks has been averaging much higher. Martin & Lewis kold the attendance record at the spot.

Sinatra's major audience were in bobbysox about 15 years ago. Since then, bulk of the kids have appar-ently done alright. Bulk of them may have married well, and can afford to splurge.

afford to splurge.

Tony Martin and Dinah Shore are other holdovers from that era who attract sizable spenders. Although Martin hasn't played this area since his date at the now defunct Riviera, he is still able to attract those who can order the higher-priced items.

Bonifaces have long felt that a

attract those who can order the higher-priced items.

Bonifaces have long felt that a few wine customers can turn a light house into a profit-making venture. The nitery men say that there are two ways to operate. If headliners that entice the wine-buying trade can be bought, then a leisurely class operation can be maintained. Otherwise, there are the record names that bring in a lot of youngsters, most of whom are minimum spenders. Mass trade must be obtained in order to make out in that category.

However, these days, nitery owners will take either category, since there aren't too many headliners available at any time. Spots such as the Copacabana and Latin Quarter, as well as operations around the country, try to mix their talent. After all, the youngsters grow up to be bigger earners and will someday afford a bucket of bubbles. The nitery trick is not to lose them to the hotels when they reach that stage.

### Clayton Joins Sennes

Hollywood, Jan. 18.

H. Harris Clayton, N. Y. theatrical attorney, has joined Frank
Sennes Enterprises as executive assistant and general manager.
New Duties will comprise supervision of Sennes Moulin Rouge,
the Frank Sennes talent agency
and other activities.



Currently TOWN CASINO, BUFFALO

· Followed by

NEW DIXON RESTAURANT

TERRACE GARDENS

DE LUXE CLUB

Direction, GENERAL ARTISTS CORP.

# For All; Flays Inns Stealing Acts

stop grabbing and start creating, the entertainment industry would be better off," declared Bill Miller, booker for the Sahara, Las Vegas, who is now in New York, trying to line up a batch of line girls for his Miller said that he didn't have in mind the established hotels in that town, but the newcomers who are offering ridiculous salaries in an effort to get established stars away from their usual playing places. "I'm not worried about the Sahara," Miller said. "I'm set up a year in advance as far as stars a year in advance as far as stars are concerned. Neither is the Sands, Flamingo, Desert Inn, and the other establishments. It's these newcomers who haven't got a license as yet, who have come in offering all kinds of raises to take taient away from us.

"Some of these acts that I used only as supporting talent are getting ridiculous offers," Miller continued. "I paid \$16,000 to Helen Traubel and now comes a new joint to give her \$25,000. Anna Marie Alberghetti was in a supporting spot in my shows, and now comes the Royal Nevada to tie her up for a long term at an average of a long term at an average o \$16,600 a week. This kind of buy ing just leads to disaster," said Miller.

Miller.

"At least 50% of the big performers have never gone into Las Vegas," he continued. "There are 100 stars who never appeared there before, and 75% of the names that I brought in were strangers to Vegas." He cited Marlene Dietrich, Mae West, Fred Waring, Jose Greco. Ann Blyth, Kathryn Grayson and others.

The ranks of entertainers wanting to get dates in Las Vegas will go up sharply when televsion shows go off for the summer. Las Vegas hasn't exhaused the supply of talent and won't for a long time.



Direction: GENERAL ARTISTS CORP.

Sold for \$2,000,000

Sold for \$2,000,000

San Francisco, Jan. 18.

The Claremont Hotel, Berkeley hostelry where Jack Fina is currently playing, has been sold to Harold Schnitzer, head of the Harsh Investment Corp. of Portland, for a reputed \$2,000,000.

Seiler was Murray Lehr, owner of the Haylor Gaylord and other Frisco hotels, who bought it for \$1,300,000 last October from Claude E. Gillum, who had owned and operated it for 16 years.

### 'CAPADES' MEMBERS ARE NOW DRILLING FOR OIL

Esco LaRue, comic with "Ice Capades," is launching a new avocation. He has organized a company from among the members of the icer to drill for oil on 160 acres near Muskogee, Okla. LaRue's mother, who has eight wells running for her, is located on the adjacent 160 acres, according to LaRue.

Members of the "Ice Capades" company have chipped in a total of company have chipped in a total of \$20,000 to begin operations. Producer John Harris, company manager Brian McDonaid and LaRue have contributed \$2,500 each, while the others have chimed in with \$1,250. They are: The Smoothies (Irma Thomas & Orrin Markhus), Bobby Maxon, Bernie Lynam, Ray Carroli, Nate Walley, Bobby Specht, Alan Konrad, Donna Atwood and Phil Taylor.

### Kannon Leaves Morris: Signs 3-Year MCA Pact

Comic Jackie Kannon signed a three-year management contract with Music Corp. of America recently on the expiration of his William Morris pact. First dates set by MCA are for Lake Club, Springfield, where he's appearing currently, and for Latin Casino, in Philadeiphia, beginning Jan. 30 for a single frame.

Kannon was in Chi to spend the holidays with his wife's family.

### Vaude's 'Dinah Award'

Chicago, Jan. 18.
Diner's Club, national credit
card network, has instituted an
award for the outstanding vaudeville act in the nation, to be preville act in the nation, to be presented each year according to results of bailoting by newspaper and magazine editors in some 500 cities. The kudos, to be called the "Dinah Award," will be presented for the first time on March 1.

There will be a single top award as well as lesser ones, for the outstanding comedy, male and female vocal, variety or dance act as selected in the poll.

# Minneapolis, Jan. 18.

Despite the protest of his com-petitor, Sportservice, Joseph Kel-ber, food concessionaire at the Municipal Auditorium here, remunicipal Auditorium here, re-ceived a five-year extension of his lease, which doesn't expire until Dec. 31, 1955. Kelber, who has op-erated the cafeteria and food and drink stands since the early 1930s, requested the extension so that he grink stands since the early 1930; requested the extension so that he could carry out plans to invest \$10,000 in new equipment in 1955. Sportservice representatives told the city council that Minneapolis could get a bigger percentage through competitive bidding, but the aldermen voted 12 to one in Keiber's favor.

Under the lease, Kelber pays the city as rental 15% of his regular concession gross receipts and 8% of the cafeteria's. In 1954 he paid Minneapolis about \$20,000 but, it was pointed out, this has been an off year and the 1955 estimate is \$25,000.

### Yates' Son to Carry On His Agency; Show Biz Turns Out for Funeral

Show business, internationally, was represented at the funeral Thursday (13) in N. Y. of agent Charles V. Yates, who died Jan. 9 on a golf course at Palm Springs, Cal., while playing his friend and client of 30 years, Bob Hope, Attendance was estimated at over 500, but more would have shown up had it not been for the fact that a delay in starting time was decided upon after it was too late to notify newspapers.

Hope spoke a few words for his

to notify newspapers.

Hope spoke a few words for his friend, "from the heart and not from the script." Rabbi Maccoby in his eulogy confessed that he knew Yates only briefly, but one thing that stood out was that twinkle in his eye. At the funeral and at the kaffee-klatches afterward, Yates' friends were smiling at the anecdotes that were being exchanged. They smiled at rememat the anecdotes that were being exchanged. They smiled at remembering his wit, charm, prowess as an agent and golfer, and his general fund of pranks and good humor. His pranks were of the kind that never hurt anyone.

Like Hope, many came in for the kind that never hurt anyone.

Like Hope, many came in for the funeral. Bill Miller arrived from Las Vegas; Frank Taylor, a former partner, now head of the General Artists Agency in Chicago, came in from that city. England was represented by Vail Parnell, managing director of the Moss Empires Theatre, and Lew Grade, head of the Lew & Leslie Grade Agency. Harry Smith of the Prince Edward Hotel, Toronto, was also present. Many who had been out of the business for years came to pay their respects. Every field from fairs, films and video as well as vaude and cafes was represented.

Yates' agency will be carried on

vaude and cafes was represented. Yates' agency will be carried on by his son Stephen. For those at the services, there was never any question that Hope would remain with the Yates Artists Bureau. For 30 years, his personal appearance works was presented by Yates; Louis Shur was his tegit agent during all that time, and Jimmy Saphire was his tele and radio agent during those years. during those years.

### Gobel's 15G

Continued from page 57 =

Ruby Wright, singer, and Willy Thall, emcee, Crosley WLW-T personalities. Accompanying Gobel from Hollywood were David O'Malley, his personal manager, and Sam Honigberg, exploiteer for Gornalco Enterprises, producers and directors of Gobel shows.

It was the first theatre engagement for Gobel since zooming to stardom on his Hollywood weekly NBC-TV show, which started Oct.

More personal appearances by him will follow, O'Malley said.

Sennes office also booked Gobel and acts for four-hour March of Dimes show Sunday (16) in 4,000-seat Field House at Dayton. Scale there was \$2 to \$5. Contract arrangement with Gobel was said to be same as in Cincinnati.

Kyra the dancer was recently reviewed at the Casino Theatre, Toronto but through an error of the printed program was misiden-tified by Variety's local rep as Nina de Paris.

# Mpls. Muny Aud Renews Vet Concessionaire | Who Owns AGVA Title in Montreal? **Bourque Move Confuses Ops, Union**

Montreal, Jan. 18.
With local bonifaces still trying to recoup their losses following the long American Guild of Variety Artists and American Federation of Musicians dispute, they find them-selves once again in the middle of an inter-union hasale. Last Tuesday (11), nitery oper-ators were informed by Gerry

### 'WATERS' BIZ PLUNGES AFTER HOTEL STRAFING

AFTER HOTEL STRAFING

All the shooting down in Costa Rica didn't affect the business of "Dancing Waters," a fountain unit, being exhibited on a lot in San Jose, until last week, when one rebel plane strafed the Oasis Hotel. After that, business took a considerable plunge. Display will be moved out of that city on Saturday night (22), and will be shown at Puerta Limon, in that country. After that, it will be moved to Panama. Thence an itinerary has been mapped for Venezuela and Colombia.

Sam Shayon, "Dancing Waters" prexy, says that until that event, the business hadn't been hit at ali, and despite the reports of warfare, little had been evident in that city. Bill Kelly, who is in charge of the unit travelling in the tortilla belt, was in the hotel at the time of the strafing.

### Show Biz Gala for Friars' **Burns & Allen Kudosing**

Burns & Allen Kudosing
Hollywood, Jan. 18.
Show business will turn out in force at the Biltmore Bowl Sunday night (23) for the Friars Club's All-Charities Testimonial Dinner honoring George Burns and Gracie Alien. It will be the first "Mr. and Mrs." testimonial in the club's history.

At the speakers' table will emcee; Jack Benny, Eddie Cantor, George Gobel, Danny Kaye, Danny Thomas, Dore Schary, Samuel Goldwyn, William Goetz, Ronald Reagan and William Paley. Barry Mirkin will be in charge of arrangements, assisted by Harry Joe Brown, Jules James and Arthur Stebbins.

### Dallas Spot Enjoined.

Dallas Spot Enjoined

Dallas, Jan. 18.

Rosa's Barn, a local night spot, has been placed in the hands of a receiver following suit by one of the partners. Fred Smith filed the suit for receivership, naming A. B. Heath, described as the other partner, defendant. Smith alleged that Heath has taken possession of the biz to the exclusion of Smith and has failed to account for revenues and profits.

James F. McCarthy has been appointed receiver and empowered to appoint a manager to take over operation of the spot.

### New Omaha Inn

Omaha, Jan. 18.
Angelo DiGiacomo, former op of
Angelo's nitery here, his wife,
Nettle, and Samuel P. Caniglia last
week filed articles of incorporation week filed articles of incorp with the Secretary of State coln for their proposed Studio Inn

Authorized capitalization \$200,000.

| Bourque, head of Canadian of Variety Artists, that he owned the title AGVA and advised them the title AGVA and advised them (and all Montreal agents) not to do business with the original AGVA. Bourque, who recently sought an affiliation with the national office of AGVA and was turned down, had simply gone to the authorities in Montreal and for less than \$10 had registered the title "American Guild of Variety Artists" and the initials "AGVA."

Attempt AGVA has been in

Artists" and the initials "AGVA."
Although AGVA has been in Montreal since 1946 and with a charter since 48, the title had never been registered, and Bourque, who claimed he was doing business under this name, had the registration put through. Bourque quickly wrote letters to all clubs and agents saying they would now be doing biz with him, and Paul Doucet, head of the local AGVA office, countermanded with a letter telling the same people not to be intimidated by Bourque's action Jack Irving, national administrator for AGVA, conferred with J. J. Spectre, the union's lawyer in Montreal, and a letter of protest has been sent to Bourque.

Until this matter is settled, the

has been sent to Bourque.
Until this matter is settled, the confusion between performers, agents and owners will again affect the local nitery scene. With biz just so-so in most spots and tele cutting sharpi? into the cafe trade, Bourque's latest sortie in the entertainment field might weaken an atready. Shaky husingss. aiready shaky business.

Kay Thompson has rejoined the Barron Polan office. Polan had been managing the act about four years ago, before she left to go with the William Morris Agency.

# COMEDY MATERIAL

For All-Branches of Theotricals FUN-MASTER
THE ORIGINAL SHOW-BIZ GAG FILE (The Service of the STARS) First 13 Files \$7.00-All 35 issues \$25 Singly \$1.05 per script.

• 3 Bis. PARODIES, per book. \$16 • MINSTREL BUDGET... \$25 • 4 BLACKOUT BKS. ea. bks. \$25 • 6 BLUE BOOK (Gags for \$133) \$56 • HOW TO MASTER THE CEREMONIES \$1.00 GAGS, \$31.00 Worth over a thousand No CO.D.'s

BILLY GLASON

200 W. 54th St., New York 19-Dept. V Circle 7-1130

**SPORTING CLUB** 

WHEN IN BOSTON It's the

# HOTEL AVERY

The Home of Show Folk Avery & Washington Sts.



# CAB CALLOWAY

Currently **MOCAMBO** HOLLYWOOD, CAL.

Mgt. BILL MITTLER, 1619 Broadway, New York

### SIBYL BOWAN

ED SULLIVAN'S "TOAST OF THE TOWN" Rep. MATTY ROSEN SUNDAY, JAN. 23

### SHAW ARTISTS CORPORATION

takes great pleasure in announcing the addition of a new Cocktail Unit and Small Band Department under the direction of

LARRY MYERS



SHAW ARTISTS CORPORATION

BILLY SHAW, President 565 FIFTH AVE., NEW YORK 17, N. Y.



4BACK
IN OUR OWN
BACK YARD!

the WILL MASTIN TRIO



SAMMY DAY SJr.

1955 A.D.\*
\*(ACT'S DOINGS)

### **NIGHTCLUBS**

COPA CITY ... Miami

COPACABANA ... New York

LATIN CASINO . . . Philadelphia

TOWN CASINO . . . Buffalo

### **DECCA RECORDS**

Latest Release

"BIRTH OF THE BLUES"

"LOVE

(Your Magic Spell Is Everywhere)"

### MOVIES

"ST. LOUIS WOMAN" - MGM

T. V.

NBC

CP2

Exclusive Booking: WILLIAM MORRIS AGENCY

Personal Management:
WILL MASTIN

Press Relations:
JESS RAND

Musical Director:
MORTON STEVENS

# **AFM Threatens Action to Get Full Bands Back in Montreal Sheraton**

Aftermath of the recent American Guild of Variety Artists-American Federation of Musicians dispute in Canada is now starting to make itself known in this city. The AFM is currently trying to undo the damage it has done itself during that fracas, and the first test of its intentions to restore employment to the status that existed prior to the hassle is now being made.

The AFM Montreal local is currently attempting to restore the eight-man orchestra at the Sheraton Mt. Royal Hotel that existed before the tiff. Because of the interunion fight the inn cut its crew terunion fight the inn cut its crew to three pieces and a girl singer, and threw out floorshows. At that time the tootlers went on strike pay. With the period of strike compensation running out this week, union wants the other five men restored. The AFM is expected to ask the help of the International in this matter.

However, according to spokesmen at the AFM headquarters, they cannot puil bands from the entire Sheraton chain, unless there was an overall contract between the AFM and the Sheraton company. No such overall contract exists, as all pacts are negotiated between individual locals and hotels in their jurisdiction. jurisdiction.

Original dispute stemmed from Original clispute stemmed from the refusal of musicians to play for AGVA members unless they re-signed that union and joined an AFM auxiliary. Since then, both unions settled their differences on the jurisdiction of performers playing musical instruments, and normal relations exist between both

### PARNELL PACTS RAY FOR PALLADIUM 2-WEEKER

Johnnie Ray has been signed for the Palladium, London, for two weeks starting April 25. Ray is the second headliner for that house signed during the N.Y. stay of Val Parnell, managing director of the Moss Empires Theatres in Eng-land. Parnell planed back to Eng-land over the weekend.

Opening the season will be Eddie Fisher, who goes in March 28.



### NEW OMAHA CITY AUD HAS SOCKO TEEOFF

Omaha, Jan. 18.

Omaha's new City Auditorium was unveiled last week and proved was unveiled last week and proved a great crowd-puller. Manager Jack Baimer estimated some 40,000 visitors the first week, including about 25,000 at the open house Sunday (16).

Four other events were staged, with the Vern Gagne-Yukon Eric rassie drawing a state record of 9,708 fans in the Arena, who paid in \$17,034.75. Three thousand more were turned away. The Ballet Russe de Monte Carlo was a sell-out two days before it took place, with the Music Hall jammed to its 2,610 capacity.

Balmer said the building's first-week gross was \$30,000, of which the city received \$2,500.

# Singer Seeks Out **On Taub Contract**

William Taub, who has had a considerable number of legal entanglements in connection with his theatrical activities, is in for another siege with the efforts of singer June Richmond to break her contract with the personal man-

Miss Richmond claims that she signed several contracts with Taub, inking two pacts under a Taub, inking two pacts under a verbal understanding that higher salaries than called for in the contract would be given her. She is now seeking an arbitration to break the pact, which calls for a three-year term at a 30% commission bite.

Miss Richmond says she was induced to sign originally while working in Europe on an American Guild of Variety Artists form which called for a \$1,500 weekly salary. She was signed for the abortive Taub-sponsored revue, "Heilo, Paree," which folded on the road. However, when Taub found that his show had to be under Equity auspices, Miss Richmond says she signed a new pact stipulating \$900 weekly, but with the verbal understanding that the old figure would be given her. She was then induced: she says, to sign a new pact at \$250, with the understanding that the original figure would prevail.

She is now seeking an arbitration to great the says and the same says the says to sign a say the says the says to sign a new pact at \$250, with the understanding that the original figure would prevail.

She is now seeking an arbitra-tion to get out of the contract. She says that the pact calls for her to work under Taub's direction and approval, and thus cannot work unless he approves. He's now in Hollywood, so he hasn't been near enough to give approval, she says.

The Negro singer had been working on the Continent for the past few years before returning to the U.S. to work for Taub.

# RONALD

PARLOPHONE RECORDS and Jack Hylton's West End Revue LONDON

December Release

"My Donna, My Donna" "The Man in the Donkey Cart"

Currently: EMERALD BEACH HOTEL, Nassau

BACK IN THE USA FEBRUARY 1st FOR MUSICALS, TV, HOTELS AND CLUBS

Personal Managements

ROSE ADAIR

7 West 44th St., New York City MU 7-3829-3157; CI 7-3900

Maher-Katleman Suit Switched to Fed. Court

Switched to Fed. Court
Los Angeles, Jan. 18.
John DeWitt Maher's \$3,000,000
damage suit against Beldon Katleman, El Rancho Vegas owner, was
transferred from Superior Court to
Federal Court at the request of the
defendant. Also named in the action are Thomas Thompson, Marcus Windham and Robert Lake.
Maher's complaint charges the
defendants with assault and battery and false imprisonment in the
Las Vegas hotel on Aug. 6-7, 1953.
Suit for \$100,000 filed by Mrs.
Grace Maher against the same defendants was also transferred to
Federal Court.

### RIO, BOND PARTNER TO PACKAGE NITERY SHOWS

HAUNAUE NIIENI SHUWS
Hollywood, Jan. 18.
Eddie Rio, who resigned the Hollywood AGVA topper post to join the soon-to-open Royal Nevada Hotel in Las Vegas, and indie producer Anson Bond, have partnered to package nitery shows and produce a pair of film musicals.
Pair already have. booked 30 complete shows into the Vegas spot during next three years, repping more than \$3,000,000, they declared. First show is expected to be ready by mid-February. Plan is to use top talent in writers, musicians and choreographers, with Rio to and choreographers, with Rio to concentrate on booking and stag-ing, and Bond to work out of Hol-lywood on administrative matters.

### Cowpoke Styled Shows Make Philly Comeback

Western and folk style entertainment, long time fave here, will make a comeback Friday (21) with shows and dances at Town Hall ballroom. Sally Starr, cowgirl songstress and WJMJ disk jockey, is staging the production with the assistance of her husband, Jesse Pogers western recording and the Rogers, western recording and tv

singer.

Little Jimmy Dickens and his gang are the headliners at the opener, with the shows slated for every three weeks. Second promotion is skedded Feb. 11, featuring Webb Pierce, "The Wandering Boy," and his gang from the "Grand Ole Opry" troupe.

### Saranac Lake

By Happy Benway
Saranac Lake, N. Y., Jan. 18.
Eddie and Ray King Jr., two
LATSE Local No. 1 members, in
from N. Y. to the bedside of their
sister, Mabel Hutchins, whose progress from a recent setback is a
special item.
James P. Barfield, of the Benton
Advertising Co. in Benson, N. C.,
out of the general hospital following major surgery; back at the
Will Rogers recuperating in solid
comfort.

comfort.
Joseph H. Smith, formerly assistant treasurer and manager of the RKO auditing dept., checked in for the usual observation routine, inciplent case getting a checkup following virus pneumonia. Ditto Robert J. Treherne, owner and manager of the Mallie in Birdsnest. Va.

Earl Lewis, chief engineer of WTVJ radio-tv station, Miami, ended his six-month observation period, and rated an excellent clinic report.

John (IATSE) Anderson back taking the cure at the Will Rogers after a 10-day furlough out of the san spent in N. Y. with his family. Ditto for John Gurba, who is back from Philly following a 10-day vacash with his frau, Edith (Warner Bros.) Gurba.

(Write to those who are ill.) comfort.
Joseph H. Smith, formerly as

cash with his frau, Edith (War Bros.) Gurba. (Write to those who are ill.)

### **Ogle Wall Street**

formers can become a registered rep is considerably less than a few years ago. In those days, the only requirement was potential customers. Today, before becoming a registered rep, an applicant must pass a difficult examination given under Securities Exchange Commission auspices. Block, for example, attended night sessions at the New York Institute of Finance for three months before taking the exam last week, which he passed with a high mark. Usually, the course takes six months.

The bull market has been attracting a lot of show business money. Now it's going after its personnel.

# Vaude, Cafe Dates

New York

New York

Team of Danny Rogers & Jerry
Cooper has dissolved after a few
months of partnership . . . Oscar
Colien, of Joe Glaser's Associated
Booking Corp., altar-bound on Feb.
27, with model Eleanor Raderman
. . Beatrice Kay set for the Town
Casino, Buffalo, March 14 . . .
Ronald Rogers is a newcomer to
the show at the Emerald Beach
Hotel, Nassau . . Connee Boswell
signed for the Shamrock, Houston,
jomorrow (Thurs.) . . Eugenle
Baird to the Colony, London, Feb.
21.

Chicago

Chicago

Lola Dee finishing Kitty Kallen's stint at the Chicago Theatre. Miss Kallen had to leave show due to her father's death . Sarah Vaughan, Larry Storeh, Don, Dick & Jimmy follow into the Chicago Jan. 21 . Julius La Rosa and Lola Dee appeared before the Baseball Writers Assn. dinner here Sunday night (16) . . Ted Lewis skedded for the Roosevelt Hotel, New Orleans. Feb. 3 through March 2 . . . Russell Wood opened vocal studios here . . . Georgia Gibbs into Beverly Hiils Country Club, Cincinnati, Jan. 21, for

# **80G Budget For** 1st Dunes Show

The Dunes Hotel, Las Vegas, opening April 27, will spend about \$80,000 on production for its first show, according to Alfred Gottesman, who in conjunction with Joe Sullivan, will operate the spot Gottesman said that he'll amortize this show in eight weeks, which would still make the Dunes show one of the most expensive production items in the greenfelt capitol. Gottesman, former Connecticut

one of the most expensive production items in the greenfelt capitol.

Gottesman, former Connecticut exhibitor who sold out to Warner Bros. for \$15,000,000, goes to Florida today (Wed.) and will return to New York next week, where he'll confer with Robert Nesbitt, British producer who will stage the Dunes shows.

Gottesman said that so far, production costs on the room have exceeded \$200,000. He says the stage proportions will be 65 feet by 40, with two revolving stages. Miles Ingalls will buy the talent for Gottesman in New York.

Gottesman, although set against the use of expensive names, will nevertheless use a performer of some stature in his production. He doesn't want anyone who will do a solo, but one who will work in front with the rest or with the cast in the background.

### Nat Cole to Honolulu

Honolulu, Jan. 11. Nat King Cole and June Christy will give two concerts in McKiniey Auditorium.

Dates are set for Jan. 21 and 22 when the singers return from Australia.

### Cassons Touring India

London, Jan. 18.

Sybil Thorndike and husband
Lewis Casson, who recently toured
Australia in a program of dramatic
readings, are currently making a
similar tour of India.

Projects are sponsored by the
British Arts Council.

one week . . Tommy Leonetti into Fazio's, Milwaukee, Jan. 28, for two-framer, foilowing with Colony Club, Omaha, Feb. 11, in fortnighter . . Al Morgan current at El Cortez, Las Vegas, through Jan. 27 . Pee Wee Hunt plays Mayfair Hotel, K. C. Jan. 21-22 on way to Vegas . Norm Dygon into Jolly Roger Hotel, Ft. Lauderdaie, Jan. 21, for indefinite stay.

Hollywood

Hollywood

Billy Ward and His Dominoes
set for a 14-week stand at the Sahara, Las Vegas, starting Feb. 1
Anna Maria Alberghetti stars in
Auto Show, at Pan Pacific, Jan. 2130. Mae Williams opens Billmore
Bowl Jan. 26. ...Pantomaniaes go
into Bar of Music tomorrow
(Thurs.) ... Vic Damone tees off at
Cocoanut Grove tonight (Wed.)
Patti Moore and Ben Lessy up for
three-year deal with Desert Inn,
Las Vegas, at rate of six weeks
annually.

### Omaha

Omaha

Nick Lucas pacted for Colony Club here, starting May 16. Spot also has Pat Hamilton Trio booked through June 1. Helen Boice opening at Don Hammond's Seven Seas Friday (21), with Frisari & Reynolds following Feb. 4 and Fisher & Marx due in Feb. 18. Karl Wayne closes at Tony Domino's Italian Village in Lincoln tonorrow (Thurs.) with Egan & Parker taking over for a week. Bella Bano Duo is booked there Jan. 29.

### DORIS DAY'S 10 DATES ON AUSTRALIAN PACT

Hollywood, Jan. 18.

Hollywood, Jan. 18.

Doris Day joins the mob climbing on the gravy train for personal appearances in Australia. Tour is being set up with Mike Shore, local rep of the Leo Gordon Syndicate. Down Under, for chirp to make 10 performances sometime in the spring.

Understood her salary will run around \$60,000, plus expenses.

### MYERS JOINS SHAW

The Shaw Artists Bureau has formed a cocktail department, with Larry Myers in charge.

Myers was formerly in charge of the cocktail sector at Mercury Artists Bureau and had been with Music Corp. of America.



FAT LADIES 315-500 Lbs. Up, Age 21-34 5 Ft. 5 In. to 6 Ft. 1 In. Up GIVE BACKGROUND

Write to: P. O. Box 1591, New Orleans, Louisiana

"Sock terp stuff. Moves lusciously."



MILTON BLACKSTONE

# Billie MAHONEY

is going west ... **BOB HOPE SHOW** Elkhart, Ind., Jan. 22

MUEHLEBACH HOTEL Kansas City, Mo., Feb. 11-12 Palace, N. Y.

Royal Rockets (3), Chamber Huang, Freddie & Flo, Bob Han-non, Rigoletto Bros. & Co. (3), Bob De Voye & Maggi Nelson, Rowena Rollins, Roland Marcelli & Janis, Jo Lombardi Orch: "The Green Scarf" (Associated Art-ists), reviewed in Vaniery Sept.

Current Palace layout falls into its now-customary vein—little in the way of sock entertainment, but workmanlike performances throughout that make it a fine buy for the vaude addicts. One virtue of this stanza is its shortness, about 15 minutes less than the ordinary Palace bill, which makes for tighter routines all the way down the line.

tighter fourther in the line.

Next-to-closing is comedienne Rowena Rollins, and she and the Rigoletto Bros. & Co. turn in the five spot are the standouts on this bill. Miss Rollins opens nicely with her caricature of Eleanor Roosevelt, but slips a little with the impresh of the stripper running for Congress, a turn which she could easily replace. She makes it all up, however, in her closing sketch, that of a tv cooking expert who prefers the cooking sherry down the hatch instead of in the pot. Rigoletto Bros. would be standout for the of a tv cooking expert who preters the cooking sherry down the hatch instead of in the pot. Rigoletto Bros. would be standout for the variety of routines they work into their act, if for no other reason. But they turn out their magic stints, bell work, hokum acro closer and juggling in so expert a fashion that they're surefire all the way through. through.

that they're sureline all the way through.

There are two turns, Chamber Huang and Bob De Voye & Maggi Nelson, which fall into the New Act category. Royal Rockets, in opening: Freddie & Flo, in the trey; Bob Hannon, in the four slot and Roland Marcelli & Janis, the closers, fill out the bill. Rockets are a roller-skating trio who do the standard spins but mix in some cute stuff via one of them working a tennis racquet through his body while in a spin. Freddie & Flo are a Negro comedy pair whose humor never quite gets started. Most of the gags are worked around the pint-sized Freddie and the opulent physical characteristics of Flo, but it's no go here.

physical characteristics of Flo, but it's no go here.

Hannon's songalog is one of the more pleasant spots on the bill, the singer turning out "Let Me Go, Lover," a pair of Parisian imports and "Without a Song" with ease and polish. Marcelli is a highly accomplished wire worker, getting in some good juggling and unicycling while prancing on the wire, a solid closer in any house. Jo Lombardi band cuts the show razorsharp, and Dave Bines is back at the house as stager. Chan.

Bobino, Paris
Paris, Jan. 18.
Suzy Delair, Champi, Hammond's
Birds, Agudiez, Pierre Guerin,
Hollywood Marionettes (2), Tonita & Lill, Bizzarro Bros. (2), Eldino & Partner, Trio Sonia Ganser
Jinior, Bertram Mills Chimps,
Nonique Leroy, Maurice Boulais
Orch. (9); \$1.25 top.

Bobino continues as the pop music hali for regulars and, though smaller than the Olympia and located in a more offbeat, specialized district, in Montparnasse, it collects soil offbeat acts to surround its star names and makes for SRO in the No. 2 house here. This stanza is exceptionally loaded with new and vaude, with the return of Suzy belair to the boards to make this a most satisfying show.

Miss Delair las been in pix and tours for the last two years, and her essay back is crowned with atomic aud reception. In a simple but stylish black-spangled gown she goes into a fresh songalog of Parisian ditties that are set off by her clear, operettish pipes. Roguish eyes, good bearing and a way with a song, plus her reprise of oldies she pushed into the bigtime, makes this an applauded appearance. Champl, a droopy-eyed story-teller of the chansonnier type, creates a illting laugh period as he talks his way into the aud's affections with his halting speech, fine material and acceptable blue aspects.

aspects.

Animals also are on tap here and the Hamond Birds is an exceptional act, with five parakeets going through a rousing routine of counting, bell ringing, seesawing and other things. Bertram Mills Chimps has five similants chinning, the usual aping that always a por introduction.

The Penguins (four youths from yours form and playing in a band, plus the usual aping that always a rousing crouse of the usual aping that always a sor introduction.

The Bomb Busters (New Acts) and its a singer - impressionist, a tightrope act, a juggling here. Marionettes, a comico acro turn, and a signer - impressionist, a tightrope act, a juggling bill, a comico acro turn, and a signer - impression in circus and the tendence of the late of the plants of the continuation of the continuatio

risible terp act round out this solid program.

Bizzarro Bros. (2) are a couple of talking clowns whose Italo humor covers the early cornball mugging as they sashay into a smooth acro bit with fine contorto and balancing. Tonita & Liil are two well-costumed girls who dance and cavort on the tightrope for an eyefiiling, rhythmic number that looks good for U.S. vaude, tw or nitery fillin. Hollywood Marionettes (2) are playing the route here, and are pleasing.

are playing the route here, and are pleasing.

Agudiez is a ventrilo with a saucy, raspish puppet, called Don Pamfil, and there is nary a lip movement with Don doing all the vervy patter and singing. It is done while smoking, etc., and shapes as an engaging entry for U.S. specialized spotting for ty or houses. Pierre Guerin is an impressionist who interps, in song, a street trumpeter, a gangster and a maestro in love, with zest and intelligence but remains in the Gallic idiom for brimarily local booking. Elding & Partner is a scintillating juggling act, with the slack wire worked in. Pretty Monique Leroy handles the femcee chores

Leroy handles the femcee chores

Mosk.

Casino. Toronto
Toronto, Jan. 14.
Shirley Hayes, Danny Shaw, Renowns (3), David Starr, Young
China (4), Archie Stone Orch;
"It Should Happen to You" (Col).

This is a swift, diversified bill, with no local name draw and easy on the house budget, that is doing better biz than recent headline acts. This is straight vaude in the old tradition, neat acts blending for a 70-minute stage sesh.

Emcee Danny Shaw expertly knits everything together, with The Renowns (two men and a shapely.

Renowns (two men and a shapely beautiful blond) opening the bii for a triple adagio that starts ou that starts out well-mannered conventional room style on lifts—with the in evening dress—and then in well-mannered conventional baliroom style on lifts—with the trio in evening dress—and then becomes a riot of mutual mayhem on burley dance goofs, with the girl taking lots of punishment. This is a riotous comedy dance act that rates a begoff here.

is a riotous comedy dance act that rates a begoff here.

Other acts were also over big on opening day, including David Starr for his clever puppet work, despite the trite use of the hula girl, the sexy stripper, the colored soft-shoe shuffler and the long-haired maestro at the grand piano. But Starr is tops in the clown bit where the "little fellow" doesn't want to go back to the suitcase. On dexterity and daring on a three-table mount, the "Young China" billing (three girls and a man), scores on hand and head balancing. plus contortos; with Shirley Hayes closing for a symbolic cat-girl dance that, after the doffing of the whiskered mask, revealed a pretty girl with biond hair who also knows how to do the battle forms.

Shaw midway gets a chance to battle forms.

Shaw midway gets a chance to

Shaw midway gets a chance to exhibit his tap and eccentric dance routines to wind up with some wham shoulder roils. Whole stage package proves a good return.

McStay.

Apollo, N. Y.
Dinah Washington, George Kirby, Penguins (4); Honeytones (4); Bomb Busters (2); Janet Sayre; James Moody Orch (13); "Battle of Rogue River" (Col).

New Apollo bill is not the most entertaining show to play here, despite the number of people ap-pearing on the stage. Show is hap-hazardly routined; main mistake is pearing on the stage. Show is haphazardiy routined; main mistake is
in spotting George Kirby so late
on the program. This glib Negro
mimic just about steals the show.
Kirby has been around for some
little time, but he's added to his
act, "doing" numerous musical instruments besides his fast-takeoffs
on Hollywood stars and other show
biz personalities. His turn is so
neatly routined that not once do
the imitations of the different peopie become tiresome.

Show is topped by Dinah Washington, billed as "queen of the
jukeboxes." Warbler has her usual
excellent act. Unfortunately, there
has been so much singing prior to
her closing spot that the audience
understandably is a bit tired of
baliads. The Honeytones (New
Acts), four femmes with remarkably good vocal chords, work her
in one or two numbers effectively.
The Penguins (four youths from
Texas) do not appear to be new,
but are not in Variety New Act
jut are the staged as an acrobatic lovely.
Femme, attractively garbed, starts
out with tap steps and then tries
out with tap steps and then tries
out with tap steps and then tries

risible terp act round out this solid program.

Bizzarro Bros. (2) are a couple of talking clowns whose Italo humor covers the early cornball mugging as they sashay into a smooth acro bit with fine contorto and balancing. Tonita & Liil are two weil-costumed girls who dance and cavord on the tightrone for an event.

### L'Olympia, Paris

Paris, Jan. 18.

Jacques Pills, Nicholas Bros.
(2), Mezz Mezzrow Orch (5), Litte John, Litton Gab (2), El Grandas & Peters (4), Gino Donati (3), Marga Llergo, Jo Hanwey & Lady, Trio Hill Billys, Yvonne Solal, Gaston Lapeyronne Orch (12); \$1,25 top.

If the holiday show was somewhat lacking in full-badied programming, allowing the usual Yuletide biz influx to bridge the gap, present entry has a solid line-up which will please all appetites and is a bargain in sheer numbers and diversity. Headline is split twixt singer Jacques Pilis and the U.S. dance duo, the Nicholas Bros. (2). They are surrounded by an array of unusual acro stints, jazz, singers and offbeaters to make this run overtime, but it's in, with overall impact fine, in splite of a few ordinary gambits sandwiched in between the caviar.

Piils parades a scries of roman-

between the caviar.

Pilis parades a series of romantico and personality numbers, and comes under the charm crooner school. He sashays from domestic tidbits to dramatic essays and brings off this songalog in fresh style to rate him a place in the song hierachy here. Nicholas Bros. uncork their dynamic dances and add a joyous song interlude, in two lingos, to their intrepid terping. After getting aud with their graceful and powerful taps and song, they mount a stalrcase for their descent in leaping splits which makes for powerful palms.

Mezz Mezzrow Orch (5) brings

which makes for powerful palms.

Mezz Mezzrow Orch (5) brings
in the jazz element, but this outfit doesn't blow sharp enough or
have the beat to stir aud palms to
hefty action. Mezzrow has a name
here and is a draw for jazz kids,
but the more discerning just accept this fair jive, and it seems
more hollow in the wake of the
stir caused by the dynamic Lionel
Hampton some weeks ago. Marga
Llergo supplies a full blown carioca turn, and heavyset girl swings
a mean torso to her hotblooded laments, to make this a pleaser. One
key mambo beat of the numbers
could stand some diversification to
make this a more rounded entry.

ments, to make this a pleaser. One key mambo beat of the numbers could stand some diversification to make this a more rounded entry. The Litton Gab (2) are an acro team with the gimmick of having the mide play an old roue trying to fiirt with a muscular girl on a park bench. This leads to many, creaky jointed pratfalls and remains a good entry, in spite of its lowbrow envelope, by dint of solid falls, fine flips-flops and pacing.

Gino Donati (3) starts as a romantico tenor with piano accomp, and is then interrupted by a fey type in the aud. Plant then takes over and breaks up the act for a generally amusing offbeater as they go into a series of acro stints, while Donati keeps crooning his highbrow numbers. Though more for nitery appeal, this fills the vast house and makes for a laugh-ridden aud response. El Granadas & Peters (4) are two men and two women who give a fastpaced act with lasso twirling, bullwhip manipulation, unicycle riding, with one changing on them, by a leap, in midstage, and generally keeping this alive and moving to make this a fitting entry for any U.S. nitery, two rovaude spots.

Jo Hanney & Lady is a juggling turn with good rhythm and pacing in keeping things aloft. Trio Hill Billys are a comico harmonica affair and register with some tom-foolery and comedy that adequately spices up their passable reeding. Last, but a veritable feast, is the young acro-balance lad, Little John, who has now reached veteran poise and brilliance. This boy is literally a showstopper in his finely-shaped balancing, and then his working to the high platform for a series of excellent contortions upon two canes. Mosk.

### Ice Show Review

the "Hollywood Ice Revue" will come as a revelation. It's a dazzling display of agility, artistry and action by people apparently born to locomote with blades on their feet. Ice shows, which have been with us for over two decades, are taken for granted by many, but anyone who has ever donned a pair of skates can fully appreciate the accomplishment of the performers. Producer Arthur M. Wirtz has

accomplishment of the performers.

Producer Arthur M. Wirtz has pulled out all the stops in providing the production values for the current entry. The costumes by Raoul Pene DuBois play a major role in making the show a treat for the eye. Combined with Donn Arden's choregraphy and staging, the DuBois contributions give the receivers a supplier that out Zingfeld.

the DuBois contributions give the revue a quality that out-Ziegfeld Ziegfeld. For sheer lavishness and dispiay, it reaches heights no iceman ever dreamed of.

But costumes alone do not make a show. Wirtz has assembled some of the world's top bladers to fill 'em, and the combo of production and performance is what makes this a socko ice revue. Back again as the headliner is silver-blonde Barbara Ann Scott, the two-time Olympic winner. In addition there's Gundi Busch, the present world figure skating champlon; Andra McLaughlin, Jimmy Grogan, Freddie Trenkler, Skippy Baxter, Bobby Blake and The Bruises, plus a cast of 200.

Feature of the new offering is "The Wizard of Oz," with Miss Scott as the young girl who visits Never Never Land. It's an elaborate, effective number, handled well musically and narratively and skated beautifully by Miss Scott as Dorothy, Miss McLaughlin as the Scarecrow, Walli Leslie as the Good Fairy, Baxter as the Town Crier, George Wagner as the Tin Man, Geoffe Stevens as the Lion, Blake as the Wizard of Oz, and the ensemble as Munchkin boys and girls, heraids, townspeople and ladies in waiting.

Miss Busch, who won the world championship last February, makes an auspicious bow in her first American tour. She is a remarkably graceful gal who displays a ballet-like quality. She scores solidiy in the soio "Pastorale" atcams with Baxter for "Symphony to a Starry Night," another crowd pleaser. Miss McLaughlin is to ice what Betty Hutton is to dry land. She can shimmy, jitterbug, lead the ment of frenzy as evidenced by "10th Ave Calypso" and Hail to the Heather," in which she leads the lads and lassies over the santies before, they're as funny as ever. He draws the biggest mitt. The Bruises, with their famous scrubwomen act, are again tearing up the ice in their uninhibited mamer for a solid round of yocks. Grogan, Blake and Baxter also get their share of the spotlight, either in solo or production numbers, and sharisty.

artistry.

The ensemble is excellently trained and wins the house with the intricate maneuvering and prevoutines, scoring especially woutines, scoring especially wasted. the intricate maneuvering and pic cision routines, scoring especially in "Hail to the Heather." Musica director Paul Van Loan provide topnotch arrangements and back ing. The voices theard but no seen), Tom Barry as the narrator and Cecile Descant and Mel Allet and Cecile Descant and Mel Allen as the vocalists, blend perfectly with the physical performance. Miss Descant deserves to be seen and heard on her own. Holl.

### **Toll's Film Tease**

= Continued from page 1 ;

to what they might earn via payas-you-see, Fox thought.

He said that, even if the majors
should resist toll-tv, there was
enough indie product around to
launch it. "After that, how can
they resist the prospect of earning
\$20,000,000 on \$30,000,000 on a
feature film?" he demanded.
"Their stockhoiders would tell
them which way to go." Fox addedt that, if no one else, Howard
Hughes would have "the good
sense" to recognize what could be
done via a b.o. in the home.

One of the reasons why Hughes
was so determined to hold on to

represents a saving," he opined.
"After all, if you go downtown to
see a film, what with parking,
baby sitter, food, etc., the cost of
an evening is a lot higher than
that. In addition, there's bound to
be a lot of cost-sharing."

Fox turned aside as "trems."

snat. In addition, there's bound to be a lot of cost-sharing."

Fox turned aside as "premature" questions on whether or not his company intended to franchise exhibitors to run Subscriber-Vision in certain areas, or whether he intended to acquire his own tv stations. "It ali depends so much on what the Federal Communications Commission is going to decide," he said, "how they will authorize a toll-tv service, and where. It's very difficult to make any concrete plans until we know all this." Fox, who's a pariner in United Artists and also heads up Motion Picture for Television, indicated he wasn't particularly worried by the protests against toll-tv filed by the theatremen with the FCC.

"They know this thing is com-

"They know this thing is coming, so they're just trying to delay it as much as possible," he observed. As for the networks, Fox served. As for the networks, Fox didn't think they were in a very good position to put up a fight against pay-as-you-see without appearing to be engaged in monopolistic practices.

On the question of a viewer's rights to receive "free" tv and the particular problem this would pose in single-station markets, Fox said here, again, much depended on how the FCC decided to handle toll-tv. One of the things that might be authorized could be relay setups for toll-tv shows to handle toll things that mi could be relay shows.

Fox said he had spent around Fox said he had spent around \$300,000 so far on acquiring the Subscriber-Vision rights from Sklatron Electronics & TV Corp. and on preparing the application for the FCC. Skiatron Electronics, headed by Arthur Levey, continues as the parent company, sharing in any proceeds to the tune of 5% of the gross.

### **Not Hamlet**

= Continued from page 1 =

own films and set up UA to accomplish this end.

In this present period other players are working their way to the business aspects of picture lensing. Kirk Douglas has established Bryna Productions and has a deal with UA to make six films. It's his company that will be holding the production reins; no longer is Douglas taking direction on somebody's eise's payroll.

There's no chance of stars taking over UA again, of course. This is the switch on history. But they are setting up their own shops. Burt Lancaster is doing fine as partner with Harold Hecht in Hecht - Lancaster Productions. Others in business for themselves include John Wayne, Bob Hope, Bing Crosby, Ida Lupino and Tyrone Power, to name a few. They either make co-production deals with the major studies or operate independently.

with the major studios or operate independently.

Marilyn Monroe, whom Variety billed as "girl president" last week, apparently wants to break away from straight salary contracts to emote under the aegis of her own chartered enterprises. It's been hinted that Miss Monroe and Rita Hayworth would like to form separate indie units in tieups with UA. Miss Monroe already has gone through the motions of incorporating Marilyn Monroe Productions as a N. Y. business endeavor.

ductions as a N. Y. business endeavor.

There's another difference between the old and the new. Missis Pickford, Chaplin and Fairbanks, in determining to shape their own company, were motivated by trade conditions of the day. They claimed they had to band together as a means of fighting certain studio monopolies then in existence. Today's stars want the independence and freedom of movement their own outfits give them. Further, obviously, are the tax advantages, the capital gains levy (26%) being much easier on the taken

Waldorf-Astoria, N. Y. Dinah Shore, Skylarks, Harry Zimmerman, Ticker Freeman, Nat Brandwynne & Mischa Borr Orchs;

Giant is not a word applied to gais but, she should excuse the expression. Dinah Shore is a giant talent. In brief, when the worthy idea, talent, is charged with the superlative dimension, giant, the combined concept may say it.

Of course, there are other ways to say it. The Empire Room opening night testifies: capacity. The stopwaich reports: one hour and five minutes on the floor. Old-timers think: this gai is in the immortal league with Nora Bayes, Blossom Secley and that young latterday immortal, Judy Gariand.

Miss Shore herself makes with

Miss Shore herself makes with the lavels immortal, Judy Gariand. Miss Shore herself makes with the lavels tribute to her associates and in so doing underscores the classic balance between inspiration and perspiration. For while the talent, the spark, the joy of living and singing is all the lady's, it is plain that she has wonderfully talented colleagues and that all of them together rehearse, train, practices place on the floor is just the careless rap'ure of warm personality. Everything is as calculated as a Proctor & Gamble trademark.

carcless rapture of warm personality. Everything is as calculated as a Procter & Gamble trademark. That exquisitely drilled, arranged and poised bunch of singers, the Skylarks, work with, behind and for the star at the midnight supper show (Miss Shore does only one performance in their own. Not many "supporting" acts could render that kind of service. Her television musical conductor, Harry Zimmerman, and her first (and only) accompanist. Ticker Freeman, share the credit with the Nat Brandwynne Empire Room ensemble for the musical shownanship which surrounds, buyes and characterizes the iong and varied song party.

Nobody could entertain for over an hour in one vein or key. Part of the explanation of Miss Shore's tour de force opening night (or rather, morning) lies in the fairly staggering range of her vocal moods. She is not only singer but actress. Her pandomine values enrich and vary the various numbers, which range from keyed upspiritual to lowdown gubucket blues, pansing along the way for salutes to l'amour. For sheer heartsong, we commend you to her "Hello, Young Lovers." Miss Shore introduces to New York, madvance of the arrival in town of "Silk Stockings," one of the Cole Porter times therefrom, "Without Love," and makes it sound like a hit.

Whether Studied or real, more likely something of both. Miss

Love," and makes it sound like a hit.

Whether studied or real, more likely something of both. Miss Shore gives the strong impression that she likes people, is not afraid of "the public," and can face an opening night throng with no visible hint of nerves. Indeed, for a fleeting moment it seemed like she might do one too many encores. But she resisted, took her mountain of flowers, poked for some photographs, and called it a workout.

From start to finish Miss Shore's From start to finish Miss Shore's command is a many-splendored thing to behold. The light and shade, the timing, the light patter interspersed with the songs, the group movement and "production" managed with the Skylarks (and again credited, generously, to Nick Castle) presents an event, not just a booking.

a booking.
Just shows how good a gal can
get to be if she's good to start with
and keeps everlastingly at her
homework for 20-odd years.
Land.

for good measure. All of it is done with veteran knowhow, spirited performance and a graciousness for the house. Act can stand some tightening which it should get in normal development, and has the makings of a strong hotel-club entry. Quin.

### Ciro's. Hollywood

Hollywood, Jan. 11.
Sammy Davis Jr., Will Mastin,
Sannny Davis Sr. (Will Mastin
Trio1; Trio Gypsy, Dick Stabile
Orch (11), Bobby Ramos Rhumband (5); \$2 cover.

it was Sammy Davis Jr.'s night. The lad who lost an eye came back in whirlwind style to pack Herman Hover's posh spot to the gunwaies opening night and receive one of the greatest ovations ever handed a performer, any place. Making his first appearance—wearing a black patch—since the accident, Sammy is bound to attract top biz where before he did well enough, and the two-weck stand should be one of the most profitable ever chaiked up for this Strip nitery. Young entertainer is a complete

Young entertainer is a complete one-man show, and is backed by his father, Sammy Sr., and his uncle. Will Mastin, who also give uncle. Will Mastin, who also give good accounts of themselves. Singer, dancer, mimic, musician, whatever Sammy is for the moment he's entirely to the crowd's taste. His work at the drums, cornet, plano and bass viol are as hot as his fancy stepping the should do more of this), and his vocal renditions are right up there at the same level. Sammy knows his audience, and makes each number count most.

On for 80 minutes the first

level. Sammy knows his audience, and makes each number count most.

On for 80 minutes the first frame, he'll cut this to around 50 for the balance of his stay, which should be entertainment enough for any one night. His opening "Glad To Be Home" got off to rousing fiourish, and from there on he built steadily to "Birth of the Blues." probably his hit offering, but to be certain a sound gauge would have to be used.

"Because of You," sung as Nat (King) Cole, Vaughan Monroe, Mei Torme, Cary Grant, Jimmy Cagney. James Stewart and others would whip it out, is a tremendously elever piece of miniery, and "Stand Up and Fight," from "Carmen Jones," to the strains of The Toreodor's Song, is one of the best. "I Get a Kick Out of You," at a Smatra, also is tops, "Hey There," "Glad to be Unhappy," "My Funny Valentine," "That's Entertainment." "Top Banana" are others. Morton Stevens handled the arrangements.

Trio Gypsy, two men and a gal, tee off the show with flying exercises which rearly land femmeanong the ringsiders, and the Ciro's line of girls parade in golden gowns and blue gloves. Actor Jeff Chandler intro'd Sammy, Dick Stabile and his orch ably back the show, and Bobby Ramos and his rumba band furnish dance music. Whit.

### Blinstrub's, Boston

Boston, Jan. 10.

Tony Bennett (3), Talbots (2), autier's Tally-Ho, Four Honey irls, Dolores Ritter, Michael Gay-rd Orch (10), Lou Weir; \$2.50

shade, the timing, the light patter interspersed with the songs, the group movement and "production" managed will the Skylarks (and again credited, generously, to Nick Castle) presents an event, not just a booking.

Just shows how good a gal can get to be if she's good to start with and keeps everlastingly at her homework for 20-odd years.

Land.

Hotel Muchlebach, K. C.

Kansos City, Jan. 14.

Penny Singleton, Larry Logan, Tommy Reid Orch (8); \$1 corer.

Terrace Grill bill this session is something of an occasion. Penny Singleton, a bit as Lorelei in "Genstlemen Prefer Blondes," at last summer's Starlight Theatre, here, is coupled with Larry Logan for a sesh that is diversified and entertainment-laden throughout its 46 minutes.

It's first time around here for logan and his harnionica, on which he largely sticks to the more ambitious works. List includes "Begin the Beguine," "Hora Staccato." "September Song," "Malaguena," "Clair de Lune" and the spirited "Roumanian Rhapsody." Logan makes each a special entry, His is toppotted mouth harping.

Long in films as "Blondie," Miss Singleton is wrapping much of her trouping experience into one package, and giving patrons a tour de force of songs, chalter and dancieg, Sine has a song montage opening, a list of vocals including sweet, hit parade, sultry and dramatic entries, impressions of sone vaude greats and a pair of tap routines.

Copacabana, N. Y.
Dennis Day (with George
Weyl), Four King Sisters, The
Cerneys (2), Donna Williams,
Jack Drummond, Barbara Maye,
Larry Howard, Copa Girls (8),
Frank Marti & Michael Durso
Orchs; staged by Douglas Coudy,
music and lyrics, George Campbell
and Marvin Moore; costumes, Billy
Livington (Mme. Berthe); orchestrations, Eliot G. Eberhard; \$5
minimum.

Jules Podell is rushing the season with an Easter-in-January billing at the Copacabana. Colored eggs can take a back seat to the copa cuties' orchidaceous coifs, which dazzle the eye, and the Billy Livingston habitiments, which ditto in the three stanzas fronted by the eight Podellies. Those purple hairdos will excite a lot of attention. It must be Easter at that, for

segs can take a back seat to the tops cutter or child caze the eye, and the Billy he gight Podeliles. Those purple hair con will exter a not of attention, and the professional risk man long a since out of the Bronx, the amiable of the Bronx, the amiable dian-singer? spouts an abundance of Viddioms. This is his Copa debut so he must have been tipped that the edible cats and snappy service draws lots Jewish trade, and the edible cats and snappy service draws lots Jewish trade, and the edible cats and snappy service draws lots Jewish trade, and the edible cats and snappy service draws lots Jewish trade, and the edible cats and snappy service draws lots Jewish trade, and the edible cats and snappy service draws lots Jewish trade, and the edible cats and snappy service draws lots Jewish trade, and the edible cats and snappy service draws lots Jewish trade, and the edible cats and snappy service draws lots Jewish trade, and the edible cats and snappy service draws lots Jewish trade, and the proposed of the propos

takeoffs. Back straight, they dip bit on "I'll Get By" but are back in the groove with gimmick songs of the "Sh-Boom" stripe. They also kibitz phonographery okay and end fine with "Mr. Sandman."

Donna Williams, Jack Drummond, Barbara Maye and Larry Howard add notes of freshness to the song and terp production innings, with the "Tourista" caippsong a particular winner. Miss Maye and Howard are a corking dance duo, with verve and snap. Miss Williams, a graduate of the line, does the vocais nicely with Drummond, with George Campbell and Marvin Moore giving them serviceable words and music. The Michael Durso orch (Durso is still away recovering from an accident) and Frank Marti's samba specialists fiil their chores shiphape. ists fill their chores shipshape

Hotel Pierre, N. Y.

Marguerite Piazza (with Jack Bunch, John Call); Stanley Melba Orch, Chico Relli Band; cover \$2 weekdays, \$2.50 Saturday.

Marguerite Piazza's N.Y. nitery debut is a happy event—the successful segue of an opera and two singer into the class boite beat because of careful pianning as well as showmanship and talent. Former Met Opera and NBC-TV "Show of Shows" star brings personality, looks and a gifted voice to the purlieus of the Cotillion Room, with the added good sense of building an act around her songalog to enhance her appeal. The opera and tele folk who helped to swell the opening night (11) crowd at the Pierre feit reassured; La Piazza has it and made it.

In a neatly-produced show staged

In a neatty-produced show staged by Broadway and ballet choreographer Herbert Ross, and assisted by dancer Jack Bunch and mandolin player John Cali, Miss Plazza turns the Cotillion floor into a Neapolitan street fete, a song salon and a N'Orleans jazz joint, aii within the space of 40 minutes, and with a minimum of props. It's a smooth, swift-running presentation, showing its class in many ways. Four-weeker should prove a pleasant, profitable prospect for the Pierre.

Miss Plazza, aided by the reliable Bunch, makes an effective entrance, the two of them garbed in Columbine and Harlequin costume, Bunch doing a cart-wheel as intro, and mineing and dancing around the singer during her first several songs. When she swings into a serious number, he drops into the background. Mandolinist Cali is also unobtrusive with his gentle accomp to the melange of Italian folksongs which Miss Plazza throws off with skill as well as style. The voice is a dramatic soprano of power and color, with some ringing high tones, roaming with a good deal of brio and spirit through "Mamma Mia," "Ciribiribin," "O Marie" and other familiars. Costumes and a couple of simple props turn this part of the show into an informal Neapolitan night.

Then comes a neat gimmick, as Bunch erects a simple curtained booth in the middle of the Cotillion floor around Miss Plazza, who rattles off an indignant patter song about costuming while she changes swiftly into a smart red and white evening gown. Tight bodice and full skirt enhance a shapely figure, revealed further as Miss Piazza wind figure and gets a big hand.

Big surprise is held for the last, when the New Orleans-born Miss Piazza doffs part of her gown, to show a skin-tight sit-gown revealing shapely gams, as she leads part of Stanley Melba's crew, wearing bowlers and braces, with jackets doffed, the "Fifth Ave. Five." she calls them—through a torrid Stanley Melba's crew, wearing bowlers and braces, with jackets doffed, the "Fifth Ave. Five." she calls them—through a torrid Stanley Melba's crew, we

Colony, London
London, Jan. 11.
Anne Sandrine; Felix King
Don Carlos Orchs; \$5 minimum.

Anne Sandrine; Fette King & Don Carlos Orchs; \$5 minimum.

Anne Sandrine, imported from Paris where she's just completed a season at Ciro's, falls below the consistent cabaret standard set hy this plusi! Berkeley \$Q, restaurant. Admittedly she has a Gallic charm, but her 15-inimute act is restricted to an ill-chosen songalog of French the times, and an almost total lack of knowledge of the English language makes contact between artist and audience somewhat difficult.

An attempt has been made to overcome the language barrier. The French chanteuse has an English version of "IRemember April" and also tries to introduce some of her native songs with a few carefully-learned English words. Within conventional limitations, Mile. Sandrine runs through her act competently enough, but it needs substantial adjustment to a chieve a more effective balance. The British aren't renowned for their linguistic powers and it can be tough sledding for cash customers to sit through an act of which barely a word is understandable. The artist gets smooth backgrounding from the Felix king aggregation, which shares the dansapation time with the Don Carlos rhythm orch.

### Sands, Las Vegas

Las Vegas, Jan. 12.
Martin & Lewis (with Dick Stabile), Step Bros. (4), Chuck Nelson, Copa Line (14), Antonio
Morelli Orch (18); no cover or

The fortnighter starring Dean Martin and Jerry Lewis, an assured sellout, will see throngs unable to gct inside the Copa Room, giving the casino crouplers—and there are plenty of extra hired hands and games installed—a play whiling the time away until they can make their repeated assaults on the dining room in an effort to get in on the shenanigans.

Producer Jack Entratter is beaming all over in presenting the comics in their first Sands engagement. Sixly minutes of the duo fly in their adept hands as they turn a quip, a song or a dance into laugh and applause returns that become a steady ovation for the pair. Martin the lover and Lewis the lunatic combine their talents to iaunch themselves uninhibitedly on an

their eir talents to iaunch uninhibitedly on an

in the lover and Lewis the lunatic combine their talents to launch themselves uninhibitedly on an eager audience.

Lewis' jokes are a delightful study in comic facial expressions and he's in top form as he introes his partner. Handsome Martin is no mean funster himself, even as he croons in pleasing baritone the special lyrics to "Almost Like Being in Love." Lewis pulls off a cute bit from amongst the diners as Martin struggles over the laughs with "Melancholy Baby," and hysterics are evoked when Lewis steps onstage as a punchdrunk expug who's in the army. His antics while leading the Antonio Morelli orch for Martin are a sure cure for the blucs as he uses grotesque mannerisms and dances in buffoon vein for a solid reaction. Their song duets score and when they take to musical instruments for the "Seder Dance," Martin's trombone and the trumpet of Lewis bring down the house. The Manhattan tune, "Every Street's a Boulevard." is a smash song dance and conedy finish by the two hattan tune, "Every Street's a Boulevard." is a smash song dance and comedy finish by the two stars, who go off to a tremendous

and comedy finish by the two stars, who go off to a tremendous din.

Musical director Dick Stabile fronts the orch for the headliners and shines in this department as well as a foil for the comedy team. The Four Step Bros., seen recently at the Last Frontier in the Ed Wynn show, are a terp cinch to warm up, then frazzle any audience. They tap dance a storm in challenge routines and their swiftpaced stint garners heavy palm-stinging. Leaps, splits and somersaults pepper the act, which is a click all the way.

The production numbers, choreo'd by Hal Belfer, written and staged by Sid Kuller, with music by Jimmy Van Heusen and orchestrations by Al Sendrey are topnotch and detailed in storyform. The line of girls and boys works individual bits with an eye to detail and rate salvos. Production singer Chuck Nelson is a standout while chorine Linda Lawson vocals the "Magic Town" finale in a promising manner.

### Moulin Rouge, Paris

Paris, Jan. 18.

Paris, Jan. 18.

George & Bert Bernard, Ciro
Rimac (4), Nuk, Herman Raft,
Steckel Bros. (2), 2 Edmonds,
Catellalas (3), Helanos (2),
French Cancan (8), Sylvain Davis
Orch (18); \$1 cover.

George & Bert Bernard make their return to Paris in a solidly-aligned show at this out-size cabarct. New Pierre-Louis Guerin-Rene Fraday managership is beginning to appear in the wise suppression of the nondescript production numbers that have languished here for years now. They have left in only the swirling French cancan for atmosphere and movehere for years now. They have left in only the swirling French cancan for atmosphere and move-ment, and brought in a bevy of acts that are sure to make the founds in music halls, with their opularity and rapid turnover mak-

the need acute.
The Bernard's, in their disk
the routine, make their armies "The Bernard's, in their disk mime routine, make their armies of imitators, who have sprung up of late, look pale and amateurish. Here is a complete, pared number which benefits from perfection in synch and allows room for embelishment and interp. Mime is matchless and final clowning, when the brothers intro their disk man, George Pierce, is a fitting finale to this topfight interlude.

Other laughs are contributed by the clown Nuk, whose baggy apparel and forlorn look belie his crafty manipulation of scads of instruments which leave his voluminous pockets. Ciro Rimac (4) returns with his carioca frenzy in a demonstration of what Arthur Murray could hever teach anyone. Rhythmic,

in a demonstration of Arthur Murray could teach anyone. Rhythmic wer teach anyone. Rhythmic, aceful and fast, this is a good

entry. Herman Raft unloads a flock of familiar impressions of such regu-

lars as Popeye, Donald Duck, George Raft, Fernandei, etc., to finally score with a eulogic takeoff on the Chaplin tramp. Not out of the ordinary in mime, but a good filer. The Cardinais (3) are two young men and a girl, who add a new gambit by having the boys play instruments while doing somersaults. Fine to look at and appropriate for U.S. vaude dating. The Helanos (2) add bodily contortion to the ensemble in a well-paced routine which denotes how much the body can stand. These type acts are well-liked here.

Steckel Bros. (2) add acro to the bill with bouncy bounding, ending on a standing flip-flop by one to be caught by another hanging from an improvised trapeze, to make this a noted number. The 2 Edmonds supply a well-rounded turn on a pair of parallel bars on an ingenious, quickly set up, apparatus which rates a pcg under New Acts. Dancing is well cared for by the Sylvain David orch (18) and prices are reasonable, to make for jamming of this name-renowed cabaret.

### Bimbo's 365 Club, Frisco

San Francisco, Jan. 13. Mel Torme, Frakson, Johnny Martin, Moro-Landis Starlets (12), Derle Knox Orch (9); \$2 mini-mum.

In a switch of policy, this long-time tourist spot is now making a bid as a showcase for name talent. Past budget for top acts has hovered around \$1,000, but with Bill Loeb as the new booker, the club is now up in the \$2,000-82,500 bracket and has cut the show from three acts to two, plus the line and singing emcee Johnny Martin.

Mel Torme is the first record act to play the room, and others, including the Lancers, Margaret Whiting and Rusty Draper, are inked in for later this spring.

Operating before an audience that is almost exclusively a gawker house (Bimbo's has long been a featured spot on the Greyhound tourist tour and has grabbed beaucoup space for its "Girl in the Fishbow" attraction in the bar). Torme proves once again, as he did last summer at the Italian Village, that the days of the Veivet Fog are far behind and he is now a top-notch entertainment personality capable of grabbing and holding the attention of adult and overage audiences.

capable of grabbing and holding the attention of adult and overage audiences.

Smartly pacing his act with glib comedy, Tast ad libs and some good takeoffs (there's a dandy on Mickey Spillane which is good for plenty of yocks), Torme belis out a repertory of standard ballads and hit parade tunes winding up in an allout, smash finale featuring himself on the drums and accompanist Al Pellegtini on the clarinet doing the Benny Goodman-Gene Krupa classic. "Sing, Sing, Sing."

As an experiment in a new style of show, this must be called a success. If the management is going to book singers, however, it is imperative that some attention be paid to the p.a. system, which is now on a par with a prize fight arena.

Frakson. a solid magic turn.

ena. Frakson, a solid magic turn, sens the show and gets a good ception. The Moro Landis Staropens eception. in fluorescent costumes,

hright interlude. The vide a bright ing emcee, J vide a bright interlude. The singing emcee, Johnny Martin, is at
a disadvantage on the same bill
with a solid vocal act and this
might be aided by limiting his
chores to emceeing. Rafe. his

# Fairmont Hotel, Frisco

San Francisco, Jan. 14 Mills Bros., Ernie Hecksch Orch (12); \$2 cover. Heckscher

Singing groups, large and small, come and go, but the Mills Bros. just keep rolling along and remain, year in and year out, far and away the class of the field. It's clear evidence of their stature that on their repeated visits to this plush hotel room they continue to do capacity business, belting out their numbers to rousing applause. Even on the late show the night caught, the audience refused to let them go until after the fused to let them go until after the third set of encores, with shouted requests coming from all portions

requests coming from all portions of the room.
Everything this group does seems so easy, yet it's the product of skill, showwise savvy and natural ability. Starting with one of their disclicks, "Twice as Much," they segue to "I'm Afaid to Love You" and then switch to barbershop ballading, at which they are supreme, with "On the Banks of the Wabash." With "Lazy River," possibly their most effective number, as a finale, they finally got off stage after 40 minutes.

One of the biggest assets this act has is its ability to make every listener want to sing with them.

to make every act has is its ability to histener want to sing with then They've been the biggest book barbershop ballading ever had. Rafe.

St. Regis, N. Y.

Billy Daniel & Georgine Dan Milt Shaw & Ray Bari Orc \$1.50 cover weekdays, \$2.50 S urday.

The sophisticates who headquarter at the plushly intimate
Maisonette Room ought to know
by now what to expect from Billy
Daniel, an ambitious and multipletalented troubadour, who returns
for his current stance with a new
partner, Georgine Darcy. He puts
on a lively show but it's to be
doubted that this change of pace
is what the room needs.

Those who caught Daniel with
his old partner, Lita Baron, at
the same room last year, will find
his current turn almost identical.
It's well staged and smoothly-coordinated, but still a case of 'miscasting' for the Maisonette. And

his current turn almost identical. It's well staged and smoothly-cordinated, but still a case of "miscasting" for the Maisonette. And it also could use a dash more of that originality of thinking and execution that pops up on occasions throughout the show.

Be that as it may, the ringsiders at the Maisonette seem to enjoy most of the offering, evidencing some restlessness only towards the end when, curiously enough, the team's material becomes better. Daniel is a personality kid who has no trouble putting across a routine. He executes some fancy footwork and has a particular knack for novelty numbers, such as the funny and delightful bit that is part of his and Miss Darcy's takeoff on the Charleston period.

Once one accepts the type of entertainment the Maisonette has picked for its current round, the team's work is valid. Miss Darcy a graduate of ty and Hollywood—she was "Miss Torso" in "Rear Window"—is a tall, blonde looker with a stunning figure, which can't be undersold. However, she still has some way to go as a vocalist working in the closeup range of a night club. She, too, is best in the "Rickey Tickey" Charleston routine which wows the customers. Her solos — "I Always Walk With Billy," "I Wish I Could Shimmy Like My Sister Kate" (which could stand a lot of polishing), "You Came a Long Way from St. Louis" and "I'm Ready as I'll Ever Be"—are adequate, but not much more than that. However, she's a graceful terper and works well with the professionally-wise Daniel.

Windup is a fair to middlin' tribute to the Maisonette with cutelyrics. Whole show could stand tightening. Milt Shaw's orch gives excellent support. Ray Bari's ensemble is tops for a good dance beat.

\*\*Portland Ore Lan 12\*\*

### Amato's, Portland, Ore.

Portland, Ore., Jan. 12.

Portland, Ore., Jan. 12.

"A Night In Paris," starring
Tippy & Cobina, with Manuel &
Mariia Viera; Belles & Bows (4),
Sing Lee Sing Family (6), Manhattan Trio, Larry Allen, Jerry Paulos, Bea Sweet, Dorothy Dorben
Dancers (10), Wyn Walker Orch
(7) with Rene Weiss, Produced by
Tom Ball. Costumes by Lloyd of
Hollywood & Johnny Bauer. Choreography by Dorthy Dorben. No
minimum; \$2 cover.

Sennes' Frank Sennes' newest unit opened a three-week date at Amato's nitery last night (11). The Tom Ball production moves fast for 70 minutes and is loaded with variety, change of pace, showman-ship and talent despite the lack of marquee name value. One act follows another without encores to leave the show moving at a brisk newest unit keep the show moving at a brisk clip

keep the show moving at a brisk clip.

The Sing Lee Sing Family tees off with some outstanding acro tricks, balancing and juggling. Mom and pop, far above average, cut their portion of the act down and introduce their four daughters, ranging from eight to 13. Gals stop the show with their dancing and comedy. Manhattan Trio knock out some swingy tunes with plenty of special material for good returns. Two boys and an orb-filling gai enjoy their chirping. Belles & Bows, four lovely redheads loaded with talent, grace and femininc charm, score heavily with violin and accordion tunes. Act is commercial and femmes move about in well-disciplined manner as they sell each tune for solid palming from the customers.

A fresh, young comic, Larry

six average-size gals go through their paces. Line is one of the best seen here, and gives the layout a big lift. Jerry Pauios warbles during the production stints. Handsome lad has a good pair of pipes. Well-endowed Bea Sweet is on for a few minutes during one of the production scenes.

The Tom Ball production gets heavy mitting throughout. Wyn Walker and his orch play their usually good job for the show and petite Rene Weiss does a socko job of warbling during the dancing seshes.

Birdland, N. Y.
Dan Terry Orch (18), Modern
Jazz Quartette, Chris Connors;
\$2.50 minimum.

There aren't too many bands around today that can swing like Dan Terry's new crew. Youthful maestro apparently has thought a lot about current trends and tastes and has come up with a musical blending of jazz and rhythm & blues that's imaginative and exciting. In this display the repertoire is strictly for listening, but there's plenty of evidence that the orch would be socko in ballroom dates, especially for a teenage trade.

Terry and his 17 sidemen appear a little crowded on the Birdiand podium, which was designed primarily for small combos, but the tight squeeze doesn't interfere with their free-wheeling delivery. Orch is heavy on brass, eight sidemen and Terry, but the arrangements keep 'em all in proper balance and the four rhythm and five red have enough opportunity to got their sound across.

Orch eschews the standard catalog for a crack at a flock of inventive originals. All have a driving beat and the arrangements are fashioned with enough imagination to please the hepsters and enough melody to satisfy the

ing beat and the arrangements are fashioned with enough imagination to please the hepsters and enough melody to satisfy the squares. Best in the bunch are such items as "What's It?"

The Modern Jazz Quartette The

squares. Best in the bunch are such items as "What's It?"
"Florid," "Cat Waik" and "Azure."
The Modern Jazz Quartette (piano, bass. drums and vibes) is a standard Birdland combo. Combo's progressive touches are light and inoffensive and the 30-minute set wears well. Group is standout on a Gershwin medley as well as such newies as "Bluesday" and "Round Midnight."

Blonde Chris Connors is a throaty stylist with a progressive background. She incubated with Stan Kenton's orch and a lot of his musical technique has rubbed off on her pipes. She's a continual pleaser with such niftles as "I Get a Kick Out of You," "You're Out of This World." "Spring Is Here" and "Come Back to Sorrento." Fact that her songalog abounds with tunes by Cole Porter, Rodgers & Hart and Harold Arlen is a tip-off to her standout song selectivity.

### Marquis, L. A

Hollywood, Jan. 4. Duncan Sisters (2), Dann Trio; no cover or minimum.

Trio; no coper or minimum.

Topsy and Eva are making their Sunset Strip bow, after a lifetime in show biz, and they sell a solid bill of goods. Last time the Duncans—Vivian and Rosetta—appeared locally, they went into the Saddle & Sirioin for six weeks and lasted 18 months, and their current four-weeker may be drawn out indefinitely. They break in the new Sky Room of Paul Verlanga's eatery, what was a loft being converted into an intimate room where the Duncans' brand of showmanship is particularly apparent.

Their's is an excursion into nostalgia which will attract the younger generation as well as oldsters, and their opcner being on the biog side, and they tell the "actual truth of our ages" with a little song patter. They pick old favorites out of the air, frequently asking the patrons to join in with them, and generally create an air of informality which isn't lost on the listener. Their stock of songs is so tremendous that they'll cleave to no set routine but vary their actual the complete without a proposed to frequently.

No stand of the Duncans would

move about in well-disciplined manner as they sell each tune for solid palming from the customers. A fresh, young comic, Larry Allen moves onto the elevated stage for some chatter. Guy starts slow but builds and keeps plugging. He has a good style of delivery and needs more time on the show to become topdrawer. Winds up with ringsiders in his paim. Manuel & Martha Viera bring out Tippy & Cobina for lots of laughs and loads of action. Monkey duo winds up the big show in headline manner.

The Dorthy Dorben line is on for three smash production numbers. The four longstem beauties parade around the stage while the

Blue Angel, N. Y.

Orson Bean, Portia Nel Helen Halpin, Larks (5), Jin Lyons Trio, Bart Howard; minimum. Nelson

Entertainers at this Herbert Jacoby-Max Gordon joint have learned by previous experience in this room just what to do for maximum response. They work accordingly and the current show is one of the more rapidly-gaited displays. It seems to bear out the general theory exercised here that a headliner has to work this spot a few times in order to be accepted by the patronage. Last show had a roster of strangers and business was down. Pickup was evident with the new bill.

Topping the current card, Orson Bean gets across his message handily. Bean's undergraduate demeanor, together with a line of chatter that seems perennially fresh, continue to make the grade at this boite.

Another regular, Helen Halpin, shows promise with her impres-

chatter that seems perennially fresh, continue to make the grade at this boite.

Another regular, Helen Halpin, shows promise with her impressions. Her judygariandesque looks, and a style closely related to her contemporary, Kaye Baliard, seem to be an excellent combination in her case. Her dissertation on commercials and her other comedy assortments are highly effective.

Portia Nelson provides an effective opener. Throaty vocal texture lends itself excellently to a variety of rhythmic tunes and comedy. "Way of a Woman" is her topper but others in her catalog are also received nicely.

Completing the lineup are The Larks, a vocal quartet carrying its own piano accompanist. Group's work is well integrated and their harmonics constitute a fairly good blend. A vocal standout is the bass, who gives the outfit seemingly bottomless bottom. The portly second tenor also seems on the solid side. Tunes consist mainly of oldies, and their treatments are easy to absorb.

Arts Theatre Club. Lon.

### Arts Theatre Club, Lon. London, Jan. 4. Miriam Karlin, Ray Kidd (with Stanley Myers); \$1.75 minimum.

The club restaurant above the Arts Theatre is the West End's newest cabaret spot. It is a small, intimate room without orchestra or facilities for dancing. The only musical accompaniment is provided by Staniey Myers at the Stein-

way.
With the limited accommodation With the limited accommodation and modest minimum for dinner, the club will mainly have to rely on performers who are willing to showcase an act in the West End for a modest fee. Miriam Karlin is hardly in this category. She is a well-know I and versatile local performer wip 2 appeared on Broadway a season or two ago in the iii-fated production of "Women of Twilight." Femme has a great deal of talent and a dominating personality but her act, a mixture of comedy and vocals, lacks discipline and needs stern direction. A good scripter could also be used to advantage.

vantage.
Ray Kidd, an American who has been appearing in the Paris production of "Folies Bergere," has a pleasant-cnough voice but little to offer in the way of entertainment. His brief stint comprises a trio of show tunes taken from Broadway musicals. Muro. musicals.

### Hotel Radisson, Mpls.

Minneapolis, Jan. 15.
Nino Nanni, Don McGrane Orch
(8); \$2.50 minimum.

Nino Nanni, making his first Nino Nanni, making his first Minneapolis appearance, sizes up as probably another performer to add to this swank room's list of standbys. His pleasing entertain-ment offering, comprising dramatic recitals to his own keyboard tick-ling, is somewhat offbeat for this cafe society's rehdezvoue, which may be one of the reasons why his opening show was so well re-ceived.

nis opening snow was so well received.

Nanni's principal assets, however, are skill at ivories' massaging, a deep, rich speaking voice that's ingratiating to the ears and a quietly effective manner of projecting amusing and dramatic material, much of which is original and new here. It all adds up to pleasant if not overly exciting entertainment. And the fact that there's a fiinsh and polish to the contributions, and that the performer eschews the off-color, help in creating the favorable impression. sion.

Music and spoken narratives

Music and spoken narratives anent a piano's existence and a New Orieans' Saturday night fish fry have patrons pounding palms. Also especially liked are his explanations of "Ways to Love a Man" and the story of a boy. Don McGrane and his orchestra back Nanni up in usual commendable fashion and make dancing exceedingly pleasurable. Rees.

# **New Acts**

PHIL BAKER & BERT WHEELER With Wyoma Winters 30 Mins. 21 Morocco, Montreal Phil Baker, who once teamed with the late Ben Bernie and who achieved fame as a radio comedian and the host to "Mr. Bottle" (Harry McNaughton), is now partnered with the veteran Bert Wheeler, of vaude, cafe, legit, film and younameit antecedents. This is their invasion of the latterday cafe showbiz, the Montreal booking being their second breakin date (first was Cleveland) and obviously they

With Wooma Winters
30 Mins.
El Morocco, Montreal
Phil Baker, who once teamed
with the late Ben Bernie and who
achieved famie as a radio comedian
and the host to "Mr. Bottle" (Harry
McNaughton', is now partnered
with the veteran Bert Wheeler, of
vaude, cafe, legit, fiim and
younamelt antecedents. This is
their invasion of the latterday cafe
showbiz, the Montreal booking being their second breakin date (first
was Cleveland) and obviously they
are busy tightening and speeding
their turn.

Act opens with Baker and his accordion in some easy-going patterand-song material. Then comes
the "interruption" by Wheeler as
a ringside heckler. The barbs fly,
each indulging in the artistic
squelch. Then follows Wyoma
Winters, the "& Co." of the attraetion. Her singing is not going to
provoke any thunder, partly because this brunet charmer's figure
and manu-r overshadows her voice.
But she's not going to lose the attention of anyone in good health.
Further palaver between the two
comics, including a "contest" to
see who can get the biggest audience laughs seques into some vocal bandinage of semi-western
type. Each comic then works with
Miss Winters, Wheeler essaying a
nifty softshoe number and Baker
doing "More Than You Know":
song he did with Fanny Brice way
back in "Crazy Quilt." This is the
payoff part of the turn and is getting the polishing and editing
treatment from show to show.

Two comies and goodlooking
femme foil make an easy-to-like
floor turn and as the few remaining kinks are ironed smooth, act
should go on to better dates. They
exhibit their long professional
know-how and with their old reps
and following should shape up.
Montreal, where the language barrier is always something of an X,
liked them. Newt.

TONI HOLLINGSWORTH Songs 25 Mins.

Maisonette Carol, Montreal

Maisonette Carol, Montreal

Toni Hollingsworth, whose sophisticated appearance graced the slicks several years ago as a toprated fashion model, has turned to the cafes and developed an act that almost out-intimes the intimery standards. Possessing a long, willowy figure in the accepted high-fashion manner, Miss Hollingsworth relies for the most part on special material items, with much movement and the occasional (if the space is available) brief modern terp sequence.

al (if the space is available) brief modern terp sequence.
On night caught, she teed off is a model which, with trimming and fewer gestures, would pick up a much better reception. Gal is mildly bilingual and inserts a brace of other language" tunes that are established faves for okay mitting, and then makes a production with plenty of drama on an offbeat blues number cailed "Black Coffee."

fee."

If ig h key of performance throughout leaves something to be desired customerwise and many of the more subtle nuances are lost by casual treatment. Overall routining, et al., has possibilities but a more pro approach would boost impact and enhance values. Clothes, of course, are highly stylized and piping effective. Newt.

ROVER BOYS (4) 25 Mins. Songs El Morocco, Montreal

The Rover Boys, male foursome that started in Toronto as did the Four Lads and the Crew Cuts, should cut a neat groove for them-

ing boy, and that's all to their advantage. But their choreography is cut out of the standard book and their execution still a little rough.

It's the usual quota of lifts and spins for the pair, with nothing out of the ordinary in that department. In fact, they start to wear after six minutes of doing the same lifts, spins and approaches. He's okay in handling the girl, but a little rough in his solo movements, while she's okay in the latter but a little hesitant before and after the lifts. They'll probably become sharper on execution after some more work together, but their big problem lies in the choreography department, with much more in the way of variety and imagination needed.

CHAMBER HUANG Harmonica 7 Mins. Palace, N. Y.

Palace, N. Y.

Chamber Huang is a young Chinese who should start making a name for himself, not so much through the standard harmonica turn with which he opens but via a home-built instrument which he uses for bowoff. It's an extended harmonica from which he gets some strange sounds—almost like the high notes of an organ—and he uses it to play mambo music with excellent results. Youngster should concentrate on this portion of his act, for it's the most exciting.

of his act, for it's the most exciting.

Otherwise, Huang is pretty much standard among the harmonicists. Opens his Palace bit with some Latino music, then swings into a Rumanian excerpt. Tone's okav. but on the virtuoso side he's a little weak. It's the mambo stuff that makes the act different and gives him a solid sendoff, and that shapes as his best bet. Oke for the vaude circuits and tv guest shots.

MERV GRIFFIN

MERV GRIFFIN
Songs
20 Mins.
Statler, Hartford
Former band vocalist Merv
Griffin is a more than competent
singer. A nice-looking lad, a vet
of recordings, film and tv, Griffin
warms easily to an aud with his
patter and forte songselling.
Baritone opens with a zestful
"Great Day Manana," then does
"Tenderly." Follows with an okay
emulation of various stars in "No
Business Like Show Business."
Seguing into "Shine on, Harvest
Moon." he indulges in a combo of
aud roving and aud participation
to semi-comic results. This bit
helps stretch out the act, which
wouldn't have to be so long if there
were supporting bits on the bill.
Griffin shows off a bit of 88 finery
as he accomps self in "Piano Roll
Blues" before winding up with
vocalizing of "Ha Cha Cha." Eck.
THE PENGUINS (4)

THE PENGUINS (4)

THE PENGUINS (4)
Songs
11 Mins.
Apollo, N. Y.
Group of four Negro boys from
Texas. new to Variery New Act
file, should catch on in the east.
All four are personable youths,
neatly garbed and possessing excellent voices. Combo is too prone
to clap hands on the opening number, but after that it prances
through to fine results.
Final selection, "Earth Angel,"
which the group has recorded, is
tops of their repertoire. And it is
far ahead of their other numbers.
The Penguins could brighten their
present lineup of tunes by polish-

climaxial stunts. Alternate billing for the act is Jones & Wilbert. Act looks feasible for future vaude and nitery bookings. Wear.

THE HONEYTONES (4) Songs 14 Mins.

Apollo, N. Y.
Quartet of four colored femmes has the makings. The four gals not only have vibrant vocal chords but have been well coached with their blended singing. Foursome seems a bit nervous on their appearance here. Wardrobe isn't the happiest choice, but both acclimating and garb can come later.

They do "Lover Come Back" to start off, but really come into their own with "Indian Summer." Choice of "Let Me Go, Lover" is a clincher here, with the audience insistent on their return.

THE 2 EDMONDS

THE 2 EDMONDS
Acro
10 Mins.
Moulin Rouge, Paris
Two parallel bars are quickly set up by unfolding a chrome-plated apparatus which serves as a bounding centre for these two zesty boys. One clowns it and the other straights in a rapidly moving series of workouts on the bars.
Movement and bounce, plus hair-breadth. somersaults, make this well applauded and a neat entry for that acro spot for U. S. vaude, niteries or tv.

Mosk.

ELDINO & PARTNER

ELDINO & PARTNER
Juggling
10 Mins.
Bobino, Paris
This is a good juggling turn,
with everything up in the air
through the dexterity and poised
pacing of Eldino. He tops a solid
beginning by getting atop a slack
wire for more juggling, to end in
a blaze of whirling and balance.
A nice entry for those special
spots in U. S. tv, vaude or niteries.

Mosk.

### Unit Review

### Roy Hamilton Show

Omaha, Jan. 10.

Roy Hamilton, Edna McCraney, Jessie Turner, Harrold's Swing-masters (11). At City Auditorium, Omaha, Jan. 8, '55; \$2 top.

An all-Negro outfit that packs a good show biz wallop, especially for the sepia trade, the Ray Hamilton show drew a neat turnout of some 2,000 at its one-night stand for the Cosmopolitan Club here.

for the Cosmopolitan Club here.

Hamilton has a voice and strong delivery not too unlike Billy Eckstine. His four numbers and eneore drew Sinatra-like squeals from the femmes in the mixed crowd. Jesse Turner, mimic, is a potent offering in the next-to-ctosing slot with impreshes of Eddie Rochester, Vaughn Monroe, Groucho Marx, Amos & Andy, Jimmy Durante, et al. Youngster has a wealth of talent and works hard selling. selling.

Seiling.

Opener is vocalist Edna McCraney, who scores with "All of
Me" and "Pennies from Heaven."
When she goes into swing numbers, cats in the adulence start
jitterbugging.

Harrold's Swingmasters do a fine cutting job and are made to order for the hepcats when it's dancing time.

Trump.

### **Bob Sarnoff**

ous growth of network ty and 24-

sheeting his company's colorcast schedules, Sarnoff had a word for the radio end of operations. He noted that aural broadcasting had Four Lads and the Crew Cuts, should cut a neat groove for themselves in show biz. They stack up handily with their hometowners. Present sint at El Morocco, their first in Montreal, registers soilidly with patrons and owners and several p.a.'s via various diskers around town has given them added assurance and also hasn't hurt their initial Coral waxings. All of medium height and endowed with the vitality of youth combo have spirited approach to most arrangements offered. For them most part team stay with the offbeat material such as "Luck Be a Lady" from "Guya & Dolls" to okay mitting. Rhythm throughout is lively and the guitar accompt of one of the group is effective. And impresh set midway through session with all members of quartet doing parodies on Johnnie Ray, Don Cornell, et al scores and a semi-spiritual gets then off to plaudits.

Final selection, "Earth Angel," which the group has recorded, is the from the radio end of operations. He to a wint has recorded, is the group has recorded, is the radio end of operations. He ther adio their other numbers, and set of their other numbers of a ward by polish into post of their other numbers and set of the group is extended, is the fact of the radio end of operations. He added that aural broadcasting had given the radio and evite the radio end of operations. He natural broadcasting had given the radio and evite the radio end of ope

# VARIETY BILLS

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in pareritheses indicates circuit. (I) Independent; (L) Loew; (M) Mess; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivell; (W) Warner

NEW YORK CITY Music Hall (1) 21 George Zoritch Audree Thomas Eric Hutson Eddie Garson Senor Cortez Marily Murphy Rockettes Corps de Ballet Symplace (R) 21 La Flotte 2

Rima Rudina
S & S Arthur
Tony Milo
Bela Kremo
Thelma Carpenter
Jay Marshall
Karpis 3
ChicAGO
ChicAGO
Sarahanughan
Larry Storch
Lewis & Van
Don Dick & Jimmy

Jean Ross Tivoli Celebrity S Tivolovlies

His Majestys (T. Buck & Chic 2 Myrons Beryl Carline Seyler Heylen Max Blake Phillip Edgley Ronald Graham A McLean Val Coburn Irene Bevans Paula Cantello Ballet

### AUSTRALIA

Princess (T) 17
Jean Sablon
Chris Cross
Guss Brox & Myrna
Ron Parry
3 Hellos 3 Hellos Irving & Girdwood Eddie Lynn Dale Gower Show Girls Dancing Boys Dale Cower Shower Boys
Dale Gower
Patricia Kaye
Helen Stocks
Shirley Murphy
Eddle Edwards
Mel Clifford
William Eastham
Robert Herbert
Lewis Jacot D 17
Roy Barbour
T Fontane & K
Vaughn
Bargaret Brown
Nina Cooke
David Eadie
John Bluthal
The Chadder
Jan Field
Mauren Helman
Helen Walker

Balcombes
Dancing Boys
Betty Linke
Billy Andros
Ronnie Shand
Robert Burns
Tom Toby
Dawn O'Connor
Wendy Burr

### BRITAIN

GRANADA
East Ham 17
Averil & Aurel
Musical Derricks
Potter & Carole
The Dernos
NOTTINGHAM
P Dixey & Co
Granger Bros
M Woodward & M
Cooper

Cooper The Kordas Iris Sadler

Walter Niblo
Jack Tracy
D Reid & Mack
BLACKPOOL
Palace (T) 17
Diana Decker
Bill Waddington
Rob Murray
George Meaton
Walthon & Dorraine
Robey Buckley
Les Maximé Les Maxime Averil & Aurel

### Cabaret Bills

# NEW YORK CITY Wiere Bros Chiquita & Johnson Bas Sheve Clarissa Melodears Harmoneers Piroska Art Waner Orc B Hurlowe Orc Le Ruban Bleu Julius Monk Norman Paris 3

BIRDLAND
Count Basie
Geo Shearing
Geo Shearing
Lester Young
Jimmy Rushing
Bon Soil
Tony & Eddie
Jimmy Baniels
Orson Bean
Portia Nelson
Helen Halpin
Larks
Bart Howard
Jimmy Lunns
Trio
Chafeau Madrid
Raiph Font Ore
Maya Ore
Hotel Ambasader
Quintero Ore Norman Paris 3
Little Club
L'Apache
Faconi
Jules Kuti
Rudy Timfield
Patio
Gleb Yellin Ore
Two Gultars
Kostya Pollansky
Misha Usdanoff
Lubov Hamshay
Allya Uno

Ralph Font Orc
Maye Orc mbassader
Maye Orc mbassader
Quintero Orc
Sarkozi Orc
Hofel Pierre
Marquerite Piazza
General Pierre
Chico Relli
Copacabana
Dennis Day
King Sis
Bob Sweeney
Peter Conlow
Jean Stevens
M Durso Gro Orc
Gale's
Alan Gale
Jackie Heller
Warmer & McGuire
Warmer & McGuire
Teddy King Orc
No. 1 Fifth Ave
Pat Bright
Geo Smiley
Harold Fonville
Hazel Webster
Lia Kirk
Monte Orc
Motel Street
Georgette D'Arcy
Motel St Regis
Georgette D'Arcy
Mill Shaw Orc
Ray Baril
Hofel Street
Georgette D'Arcy
Mill Shaw Orc
Ray Baril
Hofel Street
Formatic Regis
Georgette D'Arcy
Mill Shaw Orc
Ray Baril
Hofel Street
Formatic Regis
Georgette D'Arcy
Mill Shaw Orc
Ray Baril
Hofel Street
Formatic Regis
Fo

Billy Daniels
Georgette D'Arcy
Milt Shaw Orc
Ray Barl
Hotel Statier
T & J Dorsey Ore
Hotel Taft
Vincent Lopez Ore
Latin Quarter
Charlivels
A L Simpkins

Lubov Hamshay
Allya Wersilles

"Bon Voyage"
Paul Gray
Coule Hoff
Tommy Wander
Boke Hoff
Tommy Banks
Research
Re Melodiers
Piute Pete
Waldorf-Astoria
Dinah Shore
Nat Brandwynne
Mischa Borr
Villiage Vanguard
Stan Freeman
Lucille Reid
C Williams Trlo

### CHICAGO

Black Orchid Robert Clary Mello-Larks Naomi Stevens Rudy Kerpays Duo

Naomi Stevens Duo
Rudy Kerpays Duo
Rudy Kerpays Duo
Rudy Kerpays
Cappooree
Japooree
Phyllis Branch
Count Daville
Lady Tina
Joc-a-bodd Ders
Al Blue Note
Blue Note
Blue Note
Herb Taylor Trio
Lou Levy
Length Trio
Lou Levy
Length Taylor Trio
Lou Levy
Length Trio
Lou Levy
Length Taylor

Laurle Allyn Ace Harris Dick Marx Johnny Frigo

Conrad Hilton

Conrad Hilton

Skating Stars'

Margie Lee

Cathy & Blair

Shirley Linde

Weldemanns Weidemanns
Polo
Perky Twins
Jimmy Caesar
Elleen Carroll
Ray McIntosh
B Dears & Dons
Frankie Masters Ore

Palmer House
Los Chavales
de Espana
Trini Reyes
Empire Eight
Charlie Fisk Orc

### LOS ANGELES

Ambassador Hotel
Vic Damone
Ernie Richman &
Manneguins
F Martin Ore
Send Sox
Mickey Katz
Larry Green Trio
Bar of Music
Alice Tyrrell

PERTH His Majestys (T) 17 Buck & Chie

Charley Foy
Mary Foy
A Browne Ore
A Browne Ore
A Browne Ore
Cab Calloway
Faul Hebert Four
Moulin Rouse
Frank Libuse
Margot Brander
Margot Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Margot
Marg

### LAS VEGAS

Flamingo
Tony Martin
Goofers
Sands
Lena Horne
G Tapps Dncrs
Desert Inn
Jimmy Durante Ballet
SYDNEY
Tiveli (T) 17
David Hughes
Howell & Radeliffe
W Latona & Sparks
Francis Van Dyk
Jenny Howard
Jim Gerald
Balcombes

Last Frontier
Xavier Cugat
Abbe Lane
Shecky Greene
Thunderbird
Polly Bergen
El Rancho Vegas
Sophle Tucker

### MIAMI-MIAMI BEACH

Clover Crub
Sherry Britton
Luis Torrens
Baron Buika
Betty Ford Ore
Selma Marlowe Line
Woody Woodbury
Latin Quarter
Dick Shawmand
Stuart Morgen 3
Kathy, Barr
Ray & Gomez
Rayla Gomez
Rayla Gomez
Rajph Young
Arne Barnett Ore
Andy Camer
Leon A Eddle's
Lois De Fee
Toni Rave
Nautilus Morgen
Jack E Leonard
Tip Topper
Nautilus Morgen
Jack E Leonard
Tip Topper
Shawmand
Tip Topper
Shawmand
Count Smith
Joel Gre
Black Orchid
Jo Thompson
Richard Cannon
Count Smith
Joel Gren
Solel Hotel

Count Smitch Hotel
Count Smitch Hotel
Jean Greys
Jean Greys
Sacasas Orc
Ann Herman Ders
Sacasas Orc
Anno & Des
Des
Hotel
Jean Berton
John Silvers Orc
Freddy Calo Orc
Johnny Silvers Orc
Freddy Calo Orc
Johnny Silvers Orc
Freddy Calo Orc
Johnny Silvers Orc
Bombay Hotel
Phil Brito
Neilds
Peter Barton
Johnlan Hotel
Judy Tremaine
John Hotel
Judy Tremaine
Sam Bart
Jack Mitchell
Bobble Joyn
Bobble Joyn
Bobble Joyn
Bobble Joyn
Bob Mitchell
Bea Kalmus
Alan King
Ted Lawrier
Vanity
Pat Morrisey
Pat Morrisey

Havana Cuban Boys
3 Tones
1 Tones
3 Tones
1 Tones
1 Tones
1 Tones
1 Tones
1 Tones
1 Handow
1

Mapes Skyroom Mapes Skyroom
Happy Jesters
Ryan & McDonald
Donn Arden Skylets
E Fitzpatrick Orc
New Golden
Gaylords
Yonely

Tommy Conine
Will Osborne ore
Riverside
Lillian Roth
Evy & Everto
Dick & Dot Remy
Starlets
Bill Clifford ore

### HAVANA

Tropicana
Tex Mex
D'Ruff
Leonela Gonzalez
Henry Boyer
M A Blanco
Tropicana Ballet
Solera Espana Orq
Alica Suaraz Orq
Senen San Souci
Carmen Amaya
Olga Chasana
Chas Chasana

ANA
Rivero Singers
Juana Bacallao
Ray Carson
R Ortega Orr
R Ortega Orr
Aba Marina
O Nancy & Rolando
Ivette de la Fuente
Zenia
Martina Velix
Monseigneur Orq
Monseigneur Orq
Monseigneur Orq
Fajardo Orq
Fajardo Orq
Fajardo Orq

### NEWPORT, KY.

Beverly Hills verlee Dennis

Larry Vincent Dick Hyde Beverlee Dennis 3 Rockets Stan Kramer & Co E Lindsay Dners Dick Hyde G Benedict Orc Jimmy Wilbur Trie

### Josie Baker Listing Her Latin Tour as Farewell

Mexico City, Jan. 18. Mexico City, Jan. 18.
Josephine Baker's appearance at
the Imperial Friday (22) is being
advertised as her fareweil tour.
Miss Baker will double at the Iris
Theatre and do one television show

while playing here.

After Mexico, she'll play a route through Central and South America before returning to France.

# Max Gordon Has Done 75 Shows. With Lotsa Hits, But 'Is It Honest?'

Although Max Gordon isn't sure exactly how many shows he's produced, he figures it's about 75. Anyway, he thinks he's had more Broadway hits than any other

manager.

As the producer of the current 'Solid Gold Cadillac,'' the Howard Teichmann-George S. Kaufman comedy. Gordon doesn't share the gloom of theatrical calamity hounds. He deplores the shortage of good piays, but believes that if suitable script were available he could do just as many shows as in the legit heyday of the 1920s and '30s. Producing is no more complicated or difficult than it ever was, he says.

Gordon recalls that from a \$50-a-

complicated or difficult than it ever was, he says.

Gordon recalls that from a \$50-a-month office in the New Amsterdam Theatre Bidg., N. Y., with a staff consisting of only his secretary, Anna McQuade, and general manager, Ben Boyar, he produced a succession of such shows as "Three's a Crowd," "The Band Wagon," "The Cat and The Fiddle," "Roberta," "Dodsworth," "The Shining, Hour," "Her Master's Voice," "Pride and Prejudice," "The Women," "Ethan Frome," "St. Helena," "Design for Living," "The Great Waitz," "Flying Colors," "Sing Out the News," the Walter Huston "Othello," "Spring Song," "Jubilee" and "The American Way" (with the late Sam H. Harris) and, as he puts it, various others.

At one time he had four smashes running simultaneously, including "Dodsworth," "Roberta," "Shining Hour" and "Her Master's Voice." ile likes to recall how his mother,

(Continued on page 70)

### Fontaine Yens Return To Broadway Next Fall: Coward Asked for Play

Noel Coward has been approached by the Playwrights Co. to write a play for Joan Fontaine. The actress is starred in the firm's Broadway production of "Tea and Sympathy" and hopes to return Sympathy and nopes to return to legit next fall, preferably in a comedy, possibly doing some danc-ing. At least one other Broadway management is seeking a vehicle

The Robert Anderson drama must vacate the Ethel Barrymore Theatre in three more weeks to make way for the incoming "Desperate Hours." The management still hasn't obtained another bouse, still hasn't obtained another house, so it may either close the show or send it on the road until Feb. 28, when Miss Fontaine's contract expires. Plans for an extended tour by the actress fell through. Possibility of a Boston booking have run afout the prospect of censorship difficulties because of the play's homosexual angle.

When her stint in "Tea" ends, Miss Fontaine will return to the Coast to reopen her home. She has two definite offers for films, one to be produced in Italy, with David Lean directing a Somerset

to be produced in Italy, with David Lean directing a Somerset Maugham story, the other Columbia picture to costar Victor Mature. In any case, however, she wants to return to Broadway for a new legit show next season.

Meanwhile, a second company of "Tea" is on tour, with Deborah Keer starring in the role she originated on Broadway.

# Cain Park This Year

Cleveland Jan 18

Cleveland, Jan. 18.
Marvin Kiine, managing director of Cain Park's 3.000-seat strawhat, is resigning at end of the next sumer season to devote all his time to legit and tv work in the East. For several years he has been directing plays in New York, acting in some of them as well as tv programs.

For his final assignments at the For his final assignments at the municipally-operated amphitheatre he will stage "Guys and Dolls," opening July 4 for two weeks, "Vagabond King." July 18-30; "Where's Charley?" Aug. 1-13, and "Wonderful Town," Aug. 15 for

# Novel Beef In 'Tea' Script Tiff

involved in a suit brought by two radio-tw writers and U... of Penna. instructors over the authorship of the dramatic hit, "Tea and Sympathy." Angle is that the action doesn't charge plaglarism, but claims breach of agency function and agreement and appropriation of ideas and material.

and agreement and appropriation of ideas and material. Plaintiffs in the suit in N. Y. Supreme Court are Robert S. Mason and Joseph Heiler, and the defendants are Phyllis Anderson, a script agent with Music Corp. of America; her dramatist-husband, Robert Anderson, "Tea and Sympathy" author, and MCA and severai of its subsidiary companles. Although the action was brought five months ago, details became available last week, with the filing of the defendants' answer in court.

Mason and Heller, through their attorney, Rudolph Hailey, ciaim that "Tea and Sympathy" has the same basic idea and situation as their screen story outline, titled "The Time for Trial." They charge that Mrs. Anderson, representing MCA, was supposed to arrange for producer-director Otto Preminger to have their script adapted for the stage, but instead blocked the deal and turned the material over to her playwright-husband, who used it for "Tea."

Denied in Toto

The Andersons, represented by attorney Edward E. Colton, deny the allegations in toto, claiming that the Preminger deal feli (Continued on page 68)

### HERB ROSS, BUSY GUY IN 4 SHOW BIZ MEDIA

Choreographer Herb Ross is competing with himself in four different entertainment media. He's currently represented via a legit show, a nitery act, a film and two tv programs. in legit, he replaced George Balanchine as dance director of "House of Flowers" during the show's out-of-town tryout. The Saint Subber production is in its fourth week at the Aivin Theatre, N. Y.

On the bistro front, Ross staged Marguerite Piazza's act, current at

In Person, No Less

Boston, Jan. 18.
Impact of tv on legit boxoffice is an old story, but it's
being evidenced in a somewhat different way during the
current tryout of "Grand t tryout of "Grand at the Wilbur Theatre current

Prize at the here.

The play's leads, June Lockhart and John Newland, both familiar via frequent tele appearances, get big applause on their first entrances.

### Brook Due to Supervise Revisions on 'Flowers': **Bowout Rumor Squashed**

On his return this week from a brief vacation in Jamaica, B. W. I., stager Peter Brook will supervise revisions of the second act of "House of Flowers," currently in its fourth week at the Alvin, N. Y. He directed the musical and worked on the new material with the authors, choreographer and producer. producer.

Reports that Brook had exited as stager during the show's Philadeiphia tryout have been denied. It's explained that after a backstage spat with the director, femme lead Peari Bailey packed her bags, left Philly and threatened not to return to the show unless Brook were dropped, Producer Saint-Suber then reportedly asked Brook to remain in town, but to stay away from the theatre.

For the next week, it's claimed, Brook was consulted at his hotel from time to time by the author, composer, choreographer and producer. Meanwhile, actual direction of the show was reportedly taken over by the choreographer, first

of the show was reportedly taken over by the choreographer, first George Balanchine and then his successor, Herb Ross, However, the tiff with Miss Bailey was patched up at the last minute and Brook resumed active direction of the production, although not in time to get it back into the shape he sought.

Impression that the British stager exited "Flowers" was apparently widespread, and only one first-string New York critic mentioned him in the reviews.

### GILBERT MILLER WILL PRODUCE 'ANTA ALBUM

Gilbert Miller will produce the closed-circuit theatre telecast March 28 of the "ANTA Album," which will be piped to 45 theatres throughout the country. Under the joint sponsorship of the American National Theatre & Academy and the Cooperative for American Remittances Everywhere (CARE), the "ANTA Album." which has not been presented since 1951, will

the "ANTA Album." which has not been presented since 1951, will originate from the Adelphi Theatre, N. Y., at 10:30 p.m.

The late starting time has been selected to enable the appearance of stars who will be appearing in Broadway shows. It'll be a twoof stars who will be appearing in Broadway shows. It'il be a two-hour show, consisting of vignettes from drama and musical comedy of the past and present. Top performers of the stage and screen will be presented. Milier will be assisted in the production by Maurice Evans, Vinton Freedley, and Walter Wanger.

Arrangements for the closed-circuit telecast were concluded by

Arrangements for the closed-circuit telecast were concluded by Williard Swire, executive director of ANTA, and Paul Comly French, executive director of CARE. Both organizations will share equally in the proceeds. ANTA is providing the show and the production knowhow while CARE is underwiting the costs and overseeing the negotiations with theatres with closed-circuit installations. Theatres are being rented on a fourwall basis.

Admission prices for the show

# B'way Hits Becoming Mere Routine; 'Anastasia,' 'Lunatics' New Payoffs

### Ashcroft's 'Hedda' May Play Russian Dates

Play Russian Dates

London, Jan. 18.

The current London revival of "Hedda Gabler," at the Westminster Theatre, presented by Tennent Productions, is likely to go to Lenlngrad and Moscow after a Continental tour. The Ibsen drama starring Peggy Ashcroft, folds next Saturday (22) in London and opens Feb. 28 at the Hague.

If negotiations materialize, the production will be staged in Soviet Russia late in March, probably playing only a few performances in each of the two named cities. The revival was directed by Peter Ashmore and came to the West End after a successful engagement at the Lyric, Hammersmith.

# **New Wouk Play** To Star Ty Power

Pittsburgh, Jan. 18.

Tyrone Power, costarring with
Katharine Cornell in "The Dark Is
Light Enough," is already pianning another Broadway show next
season. Herman Wouk, author of
"Caine Mutiny Court Martiai," is
writing a play to be produced by
Paul Gregory, for whom the actor
originaily did "John Brown's
Body." Power describes the work
as a modern-day version of the
Lothario theme.
Power toid local newspaper men

Power told local newspaper mer Power told local newspaper men that his contract for "Dark Is Light Enough" runs until June 1, when he'll go to Brazil to star in "The Stalk," a picture for his own pro-ducing company which will re-lease through Columbia. Film. based on the little-known school for assassins run by the Allies in Scotland during World War II. has been scripted by Richard English. has bee English.

### 'Dark" Limited Engagement

Power will ieave the cast May 7, according to the show's management, in announcing last week that the Christopher Fry play is scheduled for a limited engagement of 12 weeks, starting Feb. 9 at the ANTA Playhouse, N. Y.

### BRITISH, ROAD RIGHTS TO HYPO 'TRAP' PAYOFF

Backers of "The Tender Trap," aiready having a profit from the Broadway run and a film saie, may get additional payoff from a Lon-don production and the coming road tour.

British rights have been sold to London producers George and Alfred Black. Backers of the Clinton Wilder production, which closed Jan. 8 at the Longacre Theatre, N. Y., will share in the parent company's percentage of any profits from the West End edition. They will also share in the returns from the "Trap" road company, opening next Friday (21) at the McCarter Theatre, Princeton.

Play was leased on a royalty

Meanwhile, a second company of Teal is on tour, with Deborah Keer starring in the role she originated on Broadway.

Jan Clayton Set For Coast 'Show Boat' Run

Jan Clayton will star in a revival of "Show Boat" next summer for Edwin Lester, as a subscription offering for the San Francisco and Los Angeles Civic Light Opera associations. She'll Light Opera associations. She'll Light Opera associations and Los Angeles Civic Light Opera associations. Angeles Civic Alfred Drake has been approached to play Rayenal in the show, but will probably be unavailable, as he's due to star this soriginal role in the London edition of the musical spring in his original role in the London edition of the musical spring in his original role in the London edition of the musical spring in his original role in the London edition of the musical spring in his original role in the London edition of the paged for the part of Cap'n Andy in the Lester production.

Marguerite Pizza's act, current at the Collilion Room of the Hote Pietro, v. Y. On the bistor front, Ross staged Marguerite Pizza's act, current at the Collilion Room of the Hote Production fleth show and the production in the production in the production will share equally in the production. N. Y. On the bistor front, Ross staged Marguerite Pizza's act, current at the Collilion Room of the Hote production fleth show and the production in the production will show and the production in the production will show and the production in the production in the show and the production in the show and the production in the production in the show and the production in the production in the show and the production in the show and the production in the production in the show and the production in the production in the show and the production in the production in the show and the production in the negotiations will share reconsting the ecosts and overseaged the responding the responding the constant the

It's getting so an investment in a Broadway show seems an almost sure-shot payoff. Film sale of "Anastasia" last week insures a payoff to backers, while "Lunatics and Lovers" is expected to recoup its \$100,000 capitalization by Feb. 5, the end of its ninth week on Broadway.

Broadway.

These two shows are following the same pattern as seven other new entries this season. Of that number, two moved into the black in record time because of picture sales, another had a speedy 10-week payoff, while the remaining four are ail headed for rapid returns. The nine productions comprise one-third of the regular Broadway presentations so far this season.

Broadway presentations so far this season.

"Anastasia" was leased to 20th-Fox for a five-year period at a \$350,000 tab. Film company has the right to purchase the Elaine Perry production during that period for an additional \$50,000. The Gny Bolton adaptation from an original script by Marcelle Maurette, had its initial English presentation at the St. James' Theatre, London, in 1953 under the sponsorship of Laurence Olivier Productions. Starring Viveca Lindfors and Eugenie Leontovich, show is currently in its fourth week at the Lyceum, N.Y.
Playing to virtual capacity trade, "Limatics" has aiready returned \$25,000 of its investment. Coin was distributed Jan. 7, during comedy's fifth week at the Broadhurst Theatre, N.Y. As of a Jan. 1 accounting, the Sidney Kingsley play had (Continued on page 68)

### R&H ('King and I') Bullseye Again With \$1,000,000 Profit Divvy

\$1,000,000 Profit Divvy

Rodgers & Hammerstein have done it again. Another of their shows has topped the \$1,000,000 payoff mark. As of last Oct. 31 profit distribution to "King and I" backers totaled \$1,000,000.

An additional \$145,783 was available for dispersement to investors as of a Nov. 30 accounting. On that date show's profit was \$1,170,783. During the foliowing three weeks, ending Dec. 18, tuner added another \$13,352 to that figure, bringing the total net to \$1,184,185.

Financed at \$360,000, including 20% overcali, the R&H musical chalked up a \$745,824 profit on a 156-week run at the St. James Theatre, N. Y. That 1,246-performance stand ended last March 20, with show going on tour, with Yul Brynner and Patricia Morison continuing as costars. Brynner has been with the musical since its opening, while Miss Morison joined the show into in Broadway run, taking over the role originated by the late Gertrude Lawrence.

Currently in its ninth week at the Shubert Theatre, Chicago, "King" made a \$12,221 profit during its first four weeks at the house, ending Dec. 18. Musical took a \$1.131 ioss for its first week at the Shubert, ending Nov. 27, but has registered a profit on the ensuing weeks. Total gross for the four weeks was \$190,696.

Film rights to the musical adaptation of Margaret Landon's "Anna and the King of Siam" novei have been soid to 20th-Fox. Under the backers do not participate in the screen proceeds, but get 60% of

original partnership agreement the backers do not participate in the screen proceeds, but get 60% of the grand rights (stage productions)

### COOPER, HILLER MAY SAVE 'NIGHT OF BALL'

SAVE 'NIGHT OF BALL'

London, Jan. 18.

The first important opening of the new year, "The Night of the Ball." presented by Stephen Mitchell in association with Ethei Linder Relner, opened at the New Theatre last Wednesday (12). The play, by Michael Burn, was directed by Joseph Losey and stars Gladys Cooper, Wendy Hiller, Robert Harris and Tony Britton.

The production which came to town after an extended tryout, has been expensively staged. Its main b.o. chances will depend on the lure of the stars who frequently battle successfully over inadequate dialog and situations.

Inherit the Wind

Dallas, Jan. 10.

Margo Jones production of drama in three acts (three scenes by Leve Features Sedward Cullen, J. Frank Lucas, Harry Bergman, Edwin Whitner, James Field, Directed by Miss Jones: technical direction, James Field, Lind Harry Bergman, Edwin Whitner, James Field, Lind James Field, Lind Harry Drummond J. Frank Lucas Bertram Gales Louise Lutham Sarah Brady Kathleen Phelan Sarah Brady Kathleen Phelan Falles, Lind Louise Lutham Sarah Brady Kathleen Phelan Falles, Lind Louise Lutham Sarah Brady Kathleen Phelan Sarah Brady Kathleen Phelan Sarah Brady Kathleen Phelan Sarah Brady Kathleen James Field, John Maddox Miss Krebs John Maddox Miss Krebs John Maddox Miss Krebs Tommy Wright Workman Sana Braunstein Rev. Jeremiah Brown Gilbert Milton Mr. Baleley John Maddox Gard Gale Gale Gale Gale Gale Gale Jerome Lawrence and Robert E. Melinda George Sillers Mrs. Krebs Mr. Dunlap Workman Rev. Jeremiah Brown Mr. Bagley Ilawker

Jerome Lawrence and Robert E.
Lee's courtroom drama, "Inherit
the Wind," in a three-week preem
by producer Margo Jones at Theatre '55, is a dramatization of the
Scopes trial of the 1920s. Time
span is three days; settings are a
courtroom and a courthouse in a
mid-south county seat. Cast of 22
is one of the largest in Miss Jones'
10 seasons here. Title is from the
Bible's Proverbs, 11:29: "He that
troubleth his own house shall inherit the wind."
Lawrence and Lee have a carefully turned, well written script,
and the drama is a surefire click
as staged by Miss Jones. On trial
is a smalltown schoolteacher who's
violated a state law by revealing to
his pupils Darwin's theory of evolturn.

Authors have dug' deeply into

his pupils Darwin's theory of evolution.

Authors have dug' deeply into human emotions as the provincial populace becomes prosecution witnesses. Necessarily verbose legal oratory ls generous with biblical quotations as to man's origin. Risible interjections by the defense attorney break the tautness, clinching "Wind's" viewer response. Edward Cullen, as the prosecutor, aptly portrays a political elocutionist. J. Frank Lucas scores as the defense attorney seeking "not right, but truth." Harry Bergman fits the defendant's role as a mild teacher. Louise Latham adds a sock romantic role as the femme teacher who loves the defendant. Single relay set suffices for both indoor and outdoor courtrooms.

New Play Society production of musical comedy in two acts (18 seenes) based on Stephen Leacock's "Sunshine Sketches of a Little Town," with book lyrics and Liter, musical arrangements, Howard Cable; dance staging, Alan and Blanche Lund; sets. Jack McCullagh; costumes, Suzanne Mess; lighting, William Dale, At Royal Alexandra Theatre, Toronto, Jan. 11, '55; \$3.50 top.
Peter Pupkin

John Henry Bagshaw Robert Christie
Pete Glover Leslie Ruble
Henry Mullins Norman Roland
Jeff Thorpe Alan Anderson
Dean Drone Drew Thompson
Josh Smith Paul Kligman
Mal Tompkins Robert Gowlet
Mitchell Rex Devlin
Goldgotha Gingham Edward Holmes
"Doc" Gallagher Vernon Chapman
Zena Pepperleigh Jacqueline Smith
Judge Pepperleigh Alex McKee
Martha Pepperleigh Beth Amos
Lillan Drone Pegi Brown
George Duff Sandy Webster
Billy Louis Negln
Temperance Man Robert Digman
Insurance Agent Rex Devlin
Mrs. Pupkin Sheila Cralg
Dancing Peter Henry Naughton
Dancing Zena Joan Reberts
Others: Diana Laumer, Dolores Huck,
Lillian Bozinoff, Denise Wray and Mary-
lyn Stuart, Carol Noble, James Follerton,
Brlan Beaton, Robert Digman, Clarence
Fleiger and Andro Shalomith, Ronald
Nason, Henry Naughton,

"Sunshine Town" isn't for Broadway, but it has a generic theme, namely the small town nostalgta for the turn of the century when life was more leisurely, few people had to pay income tax, and the chase for the current deflated dollar was less acute—at least in retrospect.

chase for the current deflated delar was less acute—at least in retrospect.

On that rosy premise of remember-yesterday, "Surshine Town" is a musical based on Stephen Leacock's "Sunshine Sketches of a Little Town." The book, lyries and music have been handled by Mayor Moore, former supervisor of radio and television drama series for the Canadian Broadcasting Corp, who recently resigned this post to devote his whole time to the legitimate theatre in Canada.

The show is top heavy on plot but, since its tryouts, the last act is being scissored and tightened for its trans-Canada tour and dipinto the American mid-west. Though Moore has crowded in too much story, with only the foreclosed mortgage missing, the transcendent feature is his songs, both on catchy music rhythm and lyries.

The base acute—at least in retrospect, and reliable state of the recently resigned this post to devote his whole time to the legitimate theatre in Canada.

The book lyries and music have been handled by Maror Moore, former supervisor of radio and television drama series, large friences, will also the Canadian Broadcasting Corp, who recently resigned this post to devote his whole time to the legitimate theatre in Canada.

The book lyries and music have been handled by Maror base a London local control of the Canadian Broadcasting Corp, who recently resigned this post to devote his whole time to the legitimate theatre in Canada.

The bow is top heavy on plot but, since its tryouts, the last act is being scissored and tightened at the chest moustachioed major, both neat would be a simple matter.

After a spottly first act, this one-set London success tunder the title days as "The Passionate Sentry." is a server with the chest moustachioed major, both neat would be a simple matter.

After a spottly first act, this one-set London success tunder the title state is being scissored and tightened as "The passionate Sentry." is a server. The passionate Sentry. The opening needs tightening and for the law of the control of the control of the contr

and Blanche Lund, London revue stars and dance team at the top niteries on both sides of the Atlantie; key man is John Hayes, managerial topper of the Stratford Shapespeare 'Festival. In addition to chorus and dance ensembles, there are some 50 speaking parts.

Briefly, this musical on a large scale presents the local personalities and charm of a small town whefe, despite its apparent sleepiness, there are the ambitions and romantic vagaries that make more sensational headlines in larger centres. Moore has re-created a good picture of the past, plus the fine settings by John McCullagh of the station scene, the town park and bandstand, the local hotel and the old-time election fervor.

Piquant acting and singing performances are given by Jacqueline Smith and Joseph Runner as the juve lovers, plus the opposite playoffs of an impish Pegi Brown and Robert Goulet as their friends. On smalltown caricature, standous are Robert Christie as the local politico, Norman Roland as the bank manager, Drew Thompson as the Episcopalian dean, Paul Kligman as the hotel proprietor, Alex McKee as the trriple-tempered county judge and father of the heroine.

In the dance dream sequence, Henry Jaushlon and Jagan Boberts.

heroine.

In the dance dream sequence,
Henry Laughton and Joan Roberts
are also outstanding, with whole
show marked by vivacity and swiftmoving color.

McStay.

### The Feminine Touch

Baltimore, Jan. 5.

Don Swann Jr. production of revue in two acts (22 scenes) written and staged by G. Wood and Ken Welch. Scenery. Lowell Nesbitt. At Illithop-Parkway Theatre. Baltimore, Jan. 4, '53; 82,45 top. Cast: Pricella Morrill, Rosetta Le Noire. Reveal Rebecca Barkodale, Barbara Cavanaugh. Sylvia Shap, Jack Pietcher.

Cast: Pricilla Morrill. Rosetta Le Noire Betty Low. Rebecca Barksdale. Barbara Cavanaugh. Sylvia Shay, Jack Fletcher.

Seven talented young performers work energetically to make "The Feminine Touch" entertaining. but the odds are against them. Although G. Wood and Ken Welch's "intimate" revue strains hard, offers little in the way of inventiveness in words or music. Against the familiar framework of a theatre after dark, the cast members start out as drab and weary charwomen who hope to convince a skeptical night watchman that given a chance they can impress with their feminine allure. The subsequent songs and sketches prove their point but little else. Topics like the mambo craze, the Mendes-France milk issue, cancer and cigarets, and the "power of positive thinking" add up to only mild comedy. The humor throughout is elementary and often crude.

Despite the uneven material, several of the eager, busy performers shine through with wise and professional performances. Pricilla Morril is topnotch in comedy, particularly in a ditty called "Not One Drop In The Bucket" and in a sketch about a member of the Ilterati set who tries to climb Mt. Everest fortified with rothing but "positive thinking." Rosetta Le Noire is an asset as singer, holding down several solo spots capably and strengthening the ensemble throughout.

Betty Low helps brighten the terping and is resourceful with comedy. Sylvia Shay is a looker who displays terp and pantomime skill in a number about a department store mannikin. Barbara Cavanaugh warbles romantic songs effectively and Rebecca Barksdale lends all-round support. Jack Fletcher, sole male in the ensemble, works at a feverish pace and scores with random impersonations.

The authors accompany the performers alternately from a piano.

The authors accompany the per-The authors accompany the per-formers alternately from a piano. Their staging seems haphazard and unimaginative. Imagination and color are also missing in Lowell Nesbitt's settings. Burm.

### Hall-Mark

During a luncheon bull session last week, a couple of producers and a theatrical lawyer were discussing various aspects of the star situa-

ous aspects of the star situa-tion, including comparisons of alent, temperament, boxoffice draw, contractual terms, etc. The confab inevitably got around to the question of what constitutes a star.
"That's easy," said the at-torney. "I've seen hundreds of actor contracts over the last few years and I can always tell a genulne star from a syn-thetic one by the terms of his contract. If it's a Hayes, Cor-nell, Lunt, Fontanne, or one of those, the contract merely stipulates that So-and-So shall be starred and get such-andstarred and get such-and-

be starred and get such-and-such percentage.
"If it's one of these new stars, who's struggling for rec-ognition, the contract will have all sorts of glmmlcks about billing, size of type, what dressing room she must have, and just about every-thing that a nervous actor and determined agent can think of. Real stars don't bother with all that—they don't have to. They're stars and they know it."

### Billy Rose Bares Plan For Palace of Progress; \$100.000.000 Project

Alou, UUU, UUU Project In line with the program's recent trend, fresh news was made on CBS-TV's "Person to Person" last week (14), with Billy Rose delivering it. He said he would be ln charge of a "permanent world's falr," which he dubbed Palace of Progress, via a \$100.000.000 Webb & Knapp realty spectacular, headed by prexy William Zeckendorf, to rise over the Pennsy Rallroad yards in New York, Exhibit portion of this "world's largest structure" would house international displays, with Rose as impresario of this and the spectacle-showmanship phase.

with Rose as impresario of this and the spectacle-showmanship phase. Not disclosed by Rose were plans for a huge television studio. It's known that the producer and the-atreowner has such an expanse in mind. It would go after such major one-shotters as the General Motors Motorama, with its pitch being ul-tra-ultra facilities' and space. An-other facet of the project would be closed-circuit business such as con-ventions, trade association meet-

closed-circuit business such as con-ventions, trade association meet-ings and other large assemblages. The idea of a world trade centre follows on the heels of President Elsenhower's speech envisioning such a "peace ar

### New Prod. Combo Taking 'Caine' to Chi & Coast

"Caine' to Chi & Coast

Hollywood, Jan. 18.

The Huntington Hartford Theatre, dark since "Sallor's Delight" finished a four-weeker Dec. 18, has set Ruth Draper for Feb. 16 and Edith Piaf for the first part of March. "Caine Mutiny Court Martial" is due In April 1.

"Caine" was taken over last week from Paul Gregory by Alfred de Liaere Jr., Huntington Hartford and Richard Skinner as co-producers. Before coming to the Coast it plays the Blackstone. Chicago, opening Jan. 29. Peter Davis will be company manager and Helen Hoerle advance agent.

Skinner, who is also general director of the Hartford Theatre, is still recovering from an auto accident New Year's Day, in which he was thrown from his car, knocked, unconscious and sustained five broken ribs. If he's improved sufficiently, he may go to N. Y. in a couple of weeks for a confab with Hartford.

might have speeded the pace of the opening scene. John Clark and David Gardner (latter guesting from Toronto tv) are capital as the Cockney sentry and the chesty, moustachioed major, both neatly overdrawn for comic effect.

overdrawn for comic effect.

Also excellent is Katharine Hawtrey as the sister, while Charles Jarrott does the diplo pleasantly. His wife Rosemary Palin, an attractive bronze-blonde, is generally standout, but with a tendency to be too studied. Reginald Malcolm, veteran, leading man plays the father with ease.

Gard.

# Show Finances

FANNY (As of Nov. 27, '54)

Original Investment ....

Office expense 350
Gross necessary to break even (approx.) 34,000
Potential operating profit at \$65,800 capacity 19,000
Theatre stop limit 34,000
(Note: The David Merrick-Joshua Logan production opened last Nov.

### PETER PAN

(As of Dec. 11, '54)

Original Investment	125,000		
Production cost	99,841		
(Excludes \$20,000 allowance from San Francisco Civic Light (	Opera)		
Gross last 4 weeks	205,853		
Operating profit last 4 weeks	16.866		
Cost still to be recouped	69,621		
Bonds & deposits	31,420		
Balance available for distribution	23,959		
Weekly Operating Budget			
Theatre share 30% of first \$20,000 gross and 25% of h	alance		

13,600

Weekly Operating Budget
Theatre share ... 30% of first \$20,000 gross and 25% of
Cast and chorus payroll (approx.)
(includes 10% of the gross to Mary Martin, and flat \$1,500
plus 5% of the gross over \$40,000 to Cyrll Ritchard.)
Company crew (approx.)
Company musicians
Company musicians
Company and general manager
Stage managers
Press agents
Wardrobe and dressers
Extra stagehands (approx.)
Extra musicians
Crew expense
Author royalty (book)
Composer and lyricist royalty (includes \$100 for dance music
arrangements)
Director royalty (includes \$100 for asst. dir.)
Designer (costumes and sets)
Assistant to producer
Ad-publicity expense (approx.)
Departmental rentals, expense (approx.)
Miscellaneous expense (approx.)
Theatre stop limit
(Note: The Richard Halliday production, originally pro 583 400 575 300 642 600 588 175 125 2.300 1,285 1,600 37,500

Theatre stop limit

(Note: The Richard Halliday production, originally produced by Edwin Lester for the San Francisco Civic Light Opera Assn., opened last Oct. 20 at the Winter Garden, N.Y.)

### Fried's 'Mighty Man'

Walter Fried, producer of the incoming Sam and Bella Spewack comedy, "Festival," has optioned "A Mighty Man Is He." a comedy by Arthur Kober and George Oppenheimer.

It's slated for Broadway presentation this season.

### Current London Shows

Current London Shows

London, Jan. 18,

(Fligures denote, première dates),
Airs Shoestringot, première dates),
Airs Shoestringot, première dates),
Ail For Mary, Duke Vore, (99-54),
Beatrice Lillie, Globe (11:24-54),
Beatrice Lillie, Globe (11:24-54),
Bed Lillie, Globe (11:24-54),
Book of Month, Cambridge (10:21-54),
Book of Month, Cambridge (10:21-54),
Book of Month, Cambridge (10:21-54),
Boy Friend, Wyndhamis (12:1-53),
Can-Can, Coliseum (10:14-54),
Crazy Gang, Vic. Pal. (12:16-54),
Dry Ref, Whitehall (8-31-54),
Bry Friend, Wyndhamis (11:29-54),
Higho Dancing, Lyrie (4-7-54),
Higho Dancing, Lyrie (4-7-54),
Higho Dancing, Lyrie (4-7-54),
Joyce Grenfell, St., Mart. (62:54),
Major of Northistead, Duchess (4:25-54),
Major of Major (13:55),
Salad Days, Vaudeville (8:5-54),
Separate Tables, N., Lamess (0:22-54),
Salad Days, Vaudeville (8:5-54),
Simon & Laurs, Strand (11:24-54),
Simon & Laurs, Strand (11:24-54),
Simon & Laurs, Strand (11:24-55),
Simon & Laurs, Strand (11:25-55),
Simon & Laurs, Strand (11:24-55),
Sim

SCHEDULED OPENINGS Richard II, Old Vic (1-18-55), Blame Adam, New Lind. (1-31-55), CLOSED LAST WEEK Happy Holiday, Palace (12:22:54).

### Cohn, Columbia Pix, Prospective Legit Backer Of Max Gordon Shows

Columbia has entered an unusual tieup with legit producer Max Gordon who, per Harry Cohn's statement, had been appointed a consultant on the film company's program of financing stage plays.

program of finaneing stage plays.

Actually, Gordon will operate on a strictly informal basis and without salary. But when he has a property he wants to produce, Col stands ready to provide the bankrolling with the ultimate aim, of course, of securing screen rights. Cohn and Gordon, incidentally, are old filends. old frlends.

Col decided to move in on legit Condected to move in oil region production a couple of months ago. Company is angling for plays by new and unknown writers as well as established playwrights, just so long as the scripts have sereen potential.

### 'Ange's' to London

Ange's to London
London, Jan. 18.
"My 3 Angels," Sam and Bella
Spewack adaptation of Albert Husson's "Cuisine des Anges," will be
presented in London following a
tryout tour beginning Jan. 31 at
Brighton. It is produced by H. M.
Tennent and George and Alfred
Black.

The comedy was done on Broad-

92; \$5.75-\$4.60; 1,056; \$29,000) (Geraldine Page). Almost \$16,000 (previous week, \$8,700).

Saint of Bleecker Street, Broadway (MD) (3d wk; 21; \$6,90-\$6,00; 1,900; \$54,000). Nearly \$33,700 (previous week, \$31,700); only seven performances are given each week.

week.

Seven Year Itch, Fulton (C)
(113th wk; 901; \$5.75-\$4.60; 1.063; \$24,000) (Tom Ewell). Over \$17,100 (previous week, \$13,300).

Solid Gold Cadlllac, Music Box
(C) (62d wk; 493; \$5.75-\$4.60; 1.077; \$27,811). Just under \$14.100
(previous week, \$10,700); closes
Feb 12, to tour.

Feb 12, to tour.

Tea and Sympathy, Barrymore (D) (67th wk; 533; \$5.75-\$4.60; 1,-214; \$28.300) (Joan Fontaine). Almost \$14,900 (previous week, \$12,-200): star exits cast March 5, while show has to vacate the theatre Feb. 5 for the incoming "Desperate Hours."

ate Hours."

Teahouse of the August Moon, Beck (C) (66th wk; 532; \$6.22-\$4.60; 1.214; \$33.608) (David Wayne, John Forsythe). Over capacity as always, topped \$34.000.

Wedding Breakfast, 48th St. (G) (9th wk; 65; \$5.75-\$4.60; 925; \$23.-720). Nearly \$10.000 on twofers of the Prosecution, Miller (D) (5th wk; 36; \$5.75-\$4.60; 920; \$23.248). Over capacity, almost \$23.400, with theatre party commissions cutting into take (previous week, \$23,600).

Miscellaneous

Miscellaneous
Doctor's Dilemma, Phoenix (C)
(1st wk; 8; \$4.60-\$3.45; 1,150; \$24,067). Opened Jan. 11 to three favorable reviews (Hawkins, WorldTeiegram; McClain, JournalAmerican; Watts, Post) and four
unfavorable notices (Atkinson,
Times; Chapman, News; Coleman,
Mirror; Kerr, Herald Tribune);
around \$13,000 for first eight performances.

Ruth & Paul Draper, Bijou (3d wk; 25; \$5.75-\$1.60; 603; \$17,000). Over \$12,900 (previous week, \$8,-900); wound up limited three-week stand last Saturday (15). CLOSED LAST WEEK

CLOSED LAST WEEK
Caine Mutiny Court Martial,
Plymouth (D) (52d owr; 412; \$5.75\$4.60; \$33,331) (Lloyd Nolan, John
Hodiak, Barry Sullivan). Nearly
\$27.800 (previous week, \$20,900);
closed last Saturday (15), to tour.
Fourposter, City Center (CD)
(2d wk; 16; \$3.60; 3.090; \$50,160)
(dessica Tandy, Hume Cronyn).
Almost \$29,700 (previous week,
\$23.700 for first eight performances); wound up limited twoweek stand last Sunday (16).
Reclining Figure, Holiday (C)
(15th wk; 116; \$5.75-\$4.60; \$28,000. Nearly \$10.000 (previous
w(15) at a loss of approximately

(15) at a loss of approximately \$30,000 on a \$75,000 investment.

OPENING THIS WEEK

Festival, Longacre (C) (\$5.75reid, Betty Field). Sam and Bella

Spewack play, presented by Walter Fried (in association with Felix

Brentano); opened last night

Time of Your Life, City Center (CD) (\$3: 3.090; \$50,160) (Franchot Tone). William Saroyan play, revived by the New York City Center Theatre Co. as the third production of a four-play, eight-week drama festival on a total budget of approximately \$200,000, including operation, but excluding bonds.

OFF BROADWAY SHOWS

# Chi Perks a Bit; 'Oh Men' \$21,400, 'King' Tidy \$45,600, 'Season' \$15,700

Chicago, Jan. 18.

Biz picked up here last week with all four shows registering gains. January influx of conventioneers and unusually mild weather have been apparent factors in the upped window sales and matinee trade.

Two arrivals

and matinee trade.

Two arrivals are due shortly, "Caine Mutiny Court Matrial," with Lloyd Nolan, John Hodiak and Barry Sullivan, opens Jan. 31 at the Blackstone for three weeks on Theatre Guild subscription. Ruth Draper opens the same night at the Selwyn for two weeks. "Tea and Sympathy" is due March 7 at the Blackstone for a run on subscription.

# 'Silk' SRO \$50,100, 'Prize' 14½G, Hub

Boston, Jan. 18.

Although "Silk Stockings," in the second week at the Shubert, continues to nab capacity biz, the real sleener of the season appears to be "The Grand Prize," which bowed into the Wilbur quietly last week. Comedy clicked with the crix and favorable word-of-mouth is reflecting at the boxoffice.

"Put Them All Together" folded at the end of its second week at the Plymouth, but is announced as going back in rehearsal in nine weeks with a new cast and title changed to "One Sign of Spring."

Coming up are Ruth Draper, next Monday (24) at the Wilbur for one week, and "The Wayward Saint," Jan. 27 at the Colonial for a two-and-a-half-week engagement.

Estimates for Last Week

for a (wo-and-a-half-week engagement.

Estimates for Last Week
Put Them All Together, Plymouth (2d wk) (\$3.85; 1,200) (Fay
Bainter), Finaled with a sad \$4,000
or less; house is dark.
Silk Stockings, Shubert (2d wk)
(\$6.25-84-95; 1,700) (Don Ameche,
Iliidegarde Neff), Smash \$50,100;
continues at capacity.
Grand Prize, Wiibur (1st wk)
(\$3.85; 1,200) (June Lockhart, John
Newland). Initialer wound at
about \$14,500, with current final
week shaping near sellout.
Tonight in Samarkand, Colonial
(1st wk) (\$4.40-\$3.85; 1,590) (Louis
Jourdan). Just under \$18,000 for
this one; final week is current.

### 'TEAHOUSE' \$25,300 (6) 'TAILOR' \$1,800 IN L.A.

'TAILOR' \$1,800 IN L.A.

Los Angeles, Jan. 18.

Opening of "The Teahouse of the August Moon" to sellout biz at the Biltmore Theatre as a Theatre Guild subscription offering has hypoed the local legit. Three other houses are open, but the Las Palmas temporarily darkens next Saturday (22) when "Once Upon a Tailor" closes. "Teahouse" is in for six weeks.

Estimates for Last Week Teahouse of the August Moon, Biltmore (C) (1st wk) (\$4.40; 1.636) (Burgess Meredith). Smash \$25,300 (Burgess Meredith). Smash \$25,300 (G) (4th wk) (\$3; 400) (Leo Fuchs). Almost \$3,900.

Finian's Rainbow, Hollywood Repertory (3d wk) (\$3,30; 276) (Charles Davis). Over \$1,300.

Once Upon a Tailor, Las Palmas (2d wk) (\$3.60; 390). Just topped \$1,800.

### Channing Okay \$31,000 For Opening Week, Det.

Detroit, Jan. 18.
First week of "Wonderful Town"
\$\frac{83}{31.000}\$ (arol Channing, did a fair
\$\frac{83}{31.000}\$ (arol Shubert, lt) stays this week, at a
\$\frac{44}{300}\$ (arol Shubert).

Shubert, 11 stays \$4.40 top, "Silk Stockings" is due Feb. 1 at the Shubert for a two-week pre-Broadway tuneup. The Hildegarde Neff-Don Ameche will have a \$6.50 top weekends and \$5.50 other eves.

### CHRISTINE JORGENSEN'S 'SON' MILD \$7,000, ST. L

St. Louis, Jan. 18.

Christine Jorgensen, making her legit debut in "To Dorothy, A 'Son," at the Empress theatre here last week, drew poor notices and a modest \$7,000 gross for a one week frame ending Sunday night 16. "I, Am A Camera," with Joanne Dru and John Ireland, opens a one-week stand at the stock house tonight (Tues.).

The American, dark for several

The American, dark for several weeks, relights next Monday (24) with a one-week session of Ballets

# The American, dark for se scription. Estimates for Last Week Fifth Season, Erlanger 19th wk) (\$4: 1,300) (Chester Morris, Joseph Buioff). Over \$15,700 (previous week, \$14,700). King and I. Shubert (8th wk) (\$5: 2,100) (Yul Brynner, Patricia Morison). Nearly \$45,600 (previous week, \$45,300). Oh Men, Oh Women, Harris (6th wk) (\$5: 1,000) (Peggy Cass, Ralph Bellamy). Almost \$21,400 (previous week, \$19,600). Pajama Tops, Blackstone (7th wk) (\$4,01, 1385). Over \$12,800 (previous week, \$10,000); resumed tour Saturday (15). Hot \$31,200, Pitt

Pittsburgh, Jan. 18.

"Dark Is Light Enough" got a smashing \$31,200 last week at the Nixon. including nearly \$10,000 for the two performances Saturday (15). Although notices for the Katharine Cornell-Tyrone Power starrer weren't exactly enthusiastic, they were respectable and the marquee names, together with the natural talk about any new Christopher Fry drama, did the rest.

"Dark" outdrew the season's previous topper, \$31,100 for Deborah Kerr in "Tea and Sympathy," even though the top for latter was \$4 (plus taxes, bringing it to \$4.80) while Cornell-Power sold for \$3.50 (\$4.20 plus the levies).

Nixon gets "Guys and Dolls' last half of this week, then Blackstone's show.

show.

\$46,600 Advance, Wash.
Washington, Jan. 18.
Advance mail sale for "Dark Is
Light Enough," opening at the National Theatre next Monday (24)
for a fortnight stand, is expected
to set record for a two-week booking at the house.
As of last Saturday night (15)
the advance stood at approximately
\$46,600, of which one-third was
Theatre Guild subscription. Boxoffice sale doesn't open until
Thursday (20). Mail advance for
"South Pacific," which ran all of
last summer at the house, wasonly \$30,000, before the opening.
First four rows of the balcony have
been sold out for the entire Cornell-Power engagement, with upwards of \$4,000 in checks returned
to subscribers who asked specifically for that location.

### 'Pacific' Lusty \$39,700 For 2d Week in Balto

FOR ZQ WEEK III DAILO
Baltimore, Jan. 18.
Second stanza of "South Pacific"
drew a staunch \$39,700 at Ford's
last week, following its \$31,700
opener. The R & H tuner, in for
its first Baltimore stand, did solid
capacity for the final four performances and could easily have stayed
for a third round.
Katharine Cornell and Tyrone
Power in "The Dark Is Light
Enough" are currently in for a
week as the Sourth offering for
Guild-ATS subscribers, "Guys and
Dolls" is set for Feb. 7.

### Scheduled N. Y. Openings

Cheduled N. 1. Upellings
(Theatre indicated if set)
Festival, Longacre (1-18),
Time of Life, City Center (1-19),
Grand Prize, Plymouth (1-28),
Plymouth (1-28),
Visited Tracs, Hill, Center (2-2),
Tonight Samarkand, Morosco (2-7),
Southwest Corner, Heliday (2-3),
Dark Is Light Enough, ANTA (2-9),
Desperate Hours, Barrymore (2-10),
Wayward Saint (2-17),
Silk Stockings, Imperial (2-24),
Three For Tonight, Plymouth (wk 3-20),
Ankies Aweigh, Hellinger (4-14),
Light Opera Season, City Center (4-20),
Damn Yankees, 46th St. (5-5).

# Passion of Cross, de Lys (1-20). Thieves' Carnival, Cherry Lane (2-1). Three Sisters, 4th St. (2-23). Shoestring Revue, Pres. (2-21).

Current Stock Bills

For 1st Week, Toronto

Toronto, Jan. 18.
With good press reviews and biz picking up toward the end of the week, Mavor Moore's "Sunshine Town" musical comedy, based on Stephen Laecock's "Sunshine Sketches of a Little Town," did a fair \$13,000 at the 1,525-seat Royal Alexandra, at \$3.50 top.

Show has a \$4,000 advance on second week, then goes into Her Majesty's, Montreal, next week, prior to a trans-Canada tour.

# Fancy' \$44,500, Deborah \$39,490, 'Hours' 12G, Phila.

Philadelphia, Jan. 18.

"Plain and Fancy" is an SRO smash here. Musical tryout added a third week to the run, and tickets went aimost as fast as they were put on sale. Delegations are coming in by busloads from upstate for the show about Pennsylvania's Amish sect.

"Pajama Topp" relighted the Erlanger last night, thereby having all five Philly houses occupied again.

Estimates for Last Week
Tea and Sympathy, Forrest (D)
(2d wk) (\$4.80; 1,760) (Deborah
Kerri, Strong boxoffcie pull of
star moved this one into the soldout class during second stanza;
\$39,400.

\$39,400.

Desperate Hours, Locust (D) (1st wk) (\$4.20; 1,580) (Karl Malden, Nancy Coleman). Strong notices heiped melodrama adapted by Joseph Hayes from his own novel; holding third week; \$12,000.

Plain and Fancy, Shubert (M) (2d wk) (\$4.80; 1,870). No-name musical has been the surprise sleeper of the season; trade is making some reservations, but the public has gone all-out; Standeesonly \$44,500.

Southwest Corner, Walnut (C)

only \$44,500.

Southwest Corner, Walnut (C) (1st wk) (\$4.20; 1,340) (Eva Le-Gallienne). John Cecil Holm's rural comedy got favorable notices but mild word of mouth; \$7,500.

### 'Three for Tonight' 60G Take on 7-Show Spread In 4 Eastern Cities

Washington, Jan. 18.

"Three for Tonight" rolled up a \$60,000 gross in seven performances in four cities in this area last week. Revue, starring Marge & Gower Champion and Harry Belafonte played Baltimore on Tuesday (11), Richmond on Wednesday, back to Baltimore Thursday, Harrisburg on Friday, with Saturday night and Sunday afternoon and evening at Constitution Hall, Washington.

The D. C. reviewers caught the

tution Hall, Washington.

The D. C. reviewers caught the show in Baltimore on Tuesday night. Two of the three reviews, both unfavorable, appeared before the Washington opening, hurting the gate here. The one favorable notice, in the Star, didn't appear until Sunday morning (16).

### Guys' $11\frac{1}{2}$ G (2), Prov.

Manny Davis' touring production of "Guys and Dolls," with Witton Clary, Marie Foster, Christine Matthews and Bill Jones, grossed over \$11.500 for two performances at the Veterans Memorial Auditorium last Wednesday-Thursday (12-13) at a \$3.50 top.

House seats 2,199.

# Sunshine Town' \$13,000 B'way Picks Up; 'Flowers' \$44,800, 'Lovers' \$31,400, 'Witness' \$23,400, 'Saint' \$33,700, 'Anastasia' \$19,100

Broadway moved out of the post-New Year slump last week. Re-ceipts for practically all shows topped the previous stanza. B.o. hikes were generally substantial, although takes for some entries were still weak.

As usual, the smashes held steady, with seven shows going clean. Sole opener last week was "Doctor's Dilemma" at the off-Broadway Phoenix Theatre.

### Estimates for Last Week

Keys: C (Comedy), D (Drama); CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musi-cal-Drama), O (Opera), OP (Op-

retta).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices, number of seats, capacity gross and stars. Price bichides 10% Federal and 5% City star, but grosses are net; i.e., exclusive of tax.

Anastasia, Lyceum (D) (3d wk; 21; \$5.75-\$4.60; 995; \$23.389) (Viveca Lindfors, Eugenie Leonto-vich). Almost week, \$16,000).

Anniversary Waltz, Booth (C) (41st wk; 323; \$4.60; 766; \$20.000) (Macdonald Carey, Kitty Carlisle). Just under \$18,400 (previous week, \$13,400).

\$13,400).

Bad Seed, 46th St. (D) (6th wk; 45; \$5.75-\$4.60; 1,319; \$37,000) (Nancy Kelly). Over \$33,100 (previous week, \$27,700).

Boy Friend, Royale (MC) (16th wk; 124; \$6.90; 1,172; \$38,200). Had a clean statement at \$38,200 (previous week; \$38,300).

Can-Can, Shubert (MC) (88th wk; 708; \$6.90; 1,361; \$50,160). Almost \$42,200 (previous week, \$36,800).

Dear Charles, Morosco (C) (18th wk; 138; \$6.90-\$5.75-\$4.60; \$29,850) (Tallulah Bankhead). Over \$7,800

Dear Charles, Morosco (C) (18th wk; 138; 86.90-85.75-\$4.60; \$29.850) (Tallulah Bankhead). Over \$7.800 for five performances uprevious week, \$13,100); Friday-Saturday (14-15) performances were canceiled because star was ili.

Fanny, Majestic (MD) (11th wk; 84; \$7.50; 1,510; \$65,300) (Ezio Pinza, Walter Slezak). Over capacity again, almost \$65,900.

Flowering Peach, Belasco (D) (3d wk; 23; \$5.75-\$4.60; 1,077; \$28-300) (Menasha Skulnik). Almost \$23,100 (Menasha Skulnik). Almost \$23,100 (previous week, \$14,000).

Capacity at nearly \$44,800, with take cut by theatre party commissions (previous week, \$44,000).

Kismet, Ziegfeld (OP) (59th wk; 40; \$6.90; 1,528; \$57.908) (William Johnson, Elaine Malbin). Over \$44,300 (previous week, \$27,800).

Lunatics and Lovers, Broadhurst (C) (51th wk; 40; \$5.75-\$4.60; 1,160; \$29.500). Over capacity, nearly \$31.400 (previous week, \$27,800).

Mrs, Patterson, National (D) (7th wk; 54; \$6.90-\$5.75; 1,172; \$36.000) (Eartha Kitt). Over \$18,500 (previous week, \$19,100).

Pajama Game, St. James (MC) (36th wk; 284; \$6.90; 1,571; \$51.717) (John Raitt, Janis Paige, Eddie Foy, Jr.), Capacity as always, \$52.100.

Peter Pan, Winter Garden (MD) (13th wk; 101; \$6.90; 1,510; \$57.500) (Mary Martin). Almost \$43.400 (previous week, \$39.000).

Quadrille, Coronet (C) (71th wk; \$5.690-\$5.75-\$6.60; 1,527; \$30.000) (Aifred Lunt, Lynn Fontanne, Edna Best, Brian Aherne). Over \$25.400 for seven performances (previous week, \$26.900); Wednesday (12) night performance was cancelled because Miss Fontanne was ill. was iil.
Rainmaker, Cort (C) (12th wk;

# **Total Legit Grosses**

Following are the comparative figures based on VARIETY'S box-office reports for last week (the 33d week of the season) and the corresponding week of last season:

### BROADWAY

	This	1953-54
	Season	Season
Number of shows current	28	24
Total weeks played so far by all shows.	654	615
Total gross for ail shows last week	\$764.300	\$623,500
Season's total gross so far	\$17,912,200	\$17,034,500
Number of new productions	36	39

### Excluding stock

Number of current shows reported . 23
Total weeks piayed so far by all shows 534
Total gross for all shows last week . \$527.600
Season's total gross so far . \$12.705,600

(Figures denote opening dates)

• Dybbuk, 4th St. (10-26-54); closes
Jan. 20. Importance Being Earnest, Provincetown (11-9).

In Spiendid Error, Greenwich News (10-26-54).

Brentano); (Tues.),

Merchant of Venice, Club Thea-e (1-17-55).

fre (1-17-55).

Troublemakers, President (12-30-54); closes Feb. 20.

Twelfth Night, Jan Hus (11-9-54).
Way of the World, Cherry Lane (9-29-54); closes Jan. 23.

### Eddie Bracken \$23,400 For 'Itch' in Columbus

Columbus, Jan. 18.

Eddie Bracken in "Seven Year Iteh" racked up a fine \$23,400 in eight performances iast week at the Hartman here.

\$338.600 House is dark until "Tea and Sympathy" arrives Feb. 7.

### Shows Abroad

# L'Amour des 4 Colonels (LOVE OF 4 COLONELS)

(LOVE OF 4 COLONELS)

Grenier-Hussenot production of comedy in three acis by Peter Ustimized the Colone of the Col

Ustlnov's fantastic comedy has clicked very nicely here and is set for a profitable run. Marc-Gilbert Sauvajon's adaptation has caught the flavor of the witty British origthe flavor of the witty British original, and happy casting and understanding direction have done the rest. Production on tiny stage of the 300-scat Fontaine Theatre is a miniature one, but small-scale mounting helps rather than hurts this slight script about the colonels of the Big Four armles, the sleeping beauty and the spirits of evil and good

good.

The graceful production matches the material perfectly. The sleepIng beauty is a real beauty, Magali Noel, who is also an excellent and versatile actress.

Olivier Hussenot plays the BritIsh colonel with quiet charm, Jess Hahn, an American who has done much French film work, scores as the somewhat yokelish Yankee, Roger Carel is fine as the rigidly protocol-minded Russian and Louis Velle sound as the practical frenchman. practical Curt. Frenchman.

Une Nuit Aux Baleares
(A NIGHT IN THE BALEARICS)
Paris, Jan. 1.
Andre Cherrier production of operetta
in two acts (sax acenes), by Jean Guitton,
Geo. Koger. Stars Zappy Mazi, features,
Miguel, Janaine Androl, Staged by
Maurice Pogai; music by Loulou Gastel,
Ivries, Koger; book, Guitton; sets, Chevreux; castumes, Jeanne Saunal; choreogreux; castumes, Jeanne Saunal; choreogPastory, Al Theatre De L'Etolle, Paris;
31 top.

Zappy Max
Raymond Cordy
Sabine Andre
Janaine Andra
Pierre Miguel
Jackie Roilin
Jean-Jacques Bourgois
Rene-Marc Frosper Alfredo Mathilde ise edro

This is another evidence of the dearth of the musical here. Haphazard staging, nll music and hopelessly dated book makes this more charade than theatre, The star, Zappy Max, a mugging recruit from radio and commercial films, employs an agitated eye-rolling style, without much suggestion of talent.

With the Empire Theatre giving up any idea of Importing U.S. musicals intact or adapting them, it looks like this substitute fare will remain in its stagnating niche of turn-of-the-century hash. However, the public obviously wants It, for such shows are a staple here.

such shows are a staple here.
This has a young girl, forced to
marry a Duke, running off to the
Balearics with her two servants.
A scheming Archduke makes a
play for the maid who masquerades
as her fugitive mistress. The
Duchess gets a vagabond, and the
eye-popping valet gets his girl back
from the, Duke. It's ali pretty
antique and obvious, but will have
a moderate run.

Mosk.

### Les Sorcieres de Salem

Les Sorcieres de Salem

(THE CRUCIBLE)

A. M. Julien production of drama in four acts by Arthur Miller; adspied by Miller; adsp Bernhardt Theatre,
Henril Cremieux
Christiane Ferez
Miss Darling
Nicole
Pleolette
Denise Clair
Raoul Marco
Brigitte Barbier
Tannica Barbier
Tannica Barbier
Tannica Barbier
Tannica Barbier
Tannica Barbier
Tannica Barbier
Jean d'Yd
Pierre Mondy
Simone Stroncet
Maurice Nasil
Marc Valbel
Maurice Chevit
Cerand Darrieu
Danielle Lebrun
Eva Bory
Jeanne Culliemin
Lebrun
Le Willard Judge Hathorne Deputy Gov. D Hopkins eputy Gov, Dopkins
zeechiel Cheever
rancis Nurse
fary Walcotts
va Barrow
attle Jenny
arah Good
armers Rola

picture actress wife, Simone Sig-

noret.

Marcel Ayme's French adaptation is a faithful translation that preserves the power of the climatic scenes, but retains the dull and repetitious passages, so that even the able direction of Raymond Rouleau is unable to camouflage the dead spots.

the dead spots.

Loosely constructed, "Les Sorcieres" moves slowly, running a fuil three hours, with only a 15-minute break. Its main points, the evil of mass hysteria and bearing false witness, are so heavily made from the start that the big scene of the trial, coming late in the evening, is in the nature of an anticlimax.

Montand making his start is

climax.

Montand, making his stage debut as the defiant man of the soil, scores with natural ease, but simone Signoret, though endowed with striking looks and commanding presence, seems grimiy determined to under-act.

Nicole Courcei, up-and-coming legit-pix actress, registers heavily as 'he trouble-making servant wench.

### B'way Hits

Continued from page 65

\$43.614 to recoup. Profit for the weeks ending Jan. 8 and last Saturday (15) was approximately

weeks ending Jan. 8 and last Sat-urdav (15) was approximately \$16,000. At that rate it's figured the capitalization can be recouped in another three weeks. The May Kirshner production cost \$72,333 to open in New York. Gross for the first four weeks, end-ing Jan. 1, was \$104,986, with profit for that period totalling \$29,477. The Jan. 7 distribution was ac-counted for in the Jan. 1 account-ing, leaving \$2,297 available for distribution. ing, leaving distribution.

distribution.

The two shows that paid off because of film sales were both \$75,000 straight plays, "Tender Trap." which ended its Broadway run Jan. 8, and "Rainmaker," currently in its 13th week at the Cort Theatre. "Boy Friend," musical largest currently in its 17th week rently in its 13th week at the Cort Theatre. "Boy Friend," musical Import, currently in its 17th week at the Royale, recouped its \$140,-000 stake in 10 weeks. Another tuner, "Fanny," currently in its 12th week at the Majestic, should recover its \$275,000 investment by Feb. 17.

Feb. 17.
"Quadrille," current at the Coro-"Quadrilie," current at the Coronet, is expected to pay off list \$75,000 investment by next Saturday (12), while "Bad Seed," current at the 46th Street Theatre, may pay off its \$85,000 stake during its 10th week, ending Feb. 12. "Mrs. Patterson," at the National, is expected to get back its entire \$75,000 investment at the end of its 10th or 11th week, ending Feb. 5 and 11, respectively. and 11, respectively

### Carpenter's Lillie Leave For Commitment in U.S.

London, Jan. 18.

Constance Carpenter, currently in the cast of "An Evening with Beatrice Lillie," at the Globe Theatre, takes a four-week leave of absence beginning Feb. 5 to fill a commitment in the U. S.

Actress last appeared on Broadway as featured femme lead in "The King and I." following the death of Gertrude Lawrence.

"The King and I." following the death of Gertrude Lawrence.

### **Current Road Shows**

(Jan. 17-29)

At Home With Ethel Waters—Erlanger, Buffalo (29): Aud., Rochester (24:25). Dark is Light Enough (tryout)—Ford's, Bulti, (17:22): National, Wash, (24:29), Desperace Hours (tryout)—Locust St., Phills, (17:29). Fifth Season—Erlanger, Chl. (17:29).

Philly (17-29).

Fifth Season—Erlanger, Chl. (17-29).

Getting Gertie's Garter—Erlanger. Buffalo (17-22).

Grand Prize (tryout)—Wilbur, Boston
(17-22).

(17-22).

Guya & Dolis-Erlanger, Buffalo (24-29).

King and I-Shubert, Chi. (17-29).

Moon is Bive-Curran, S.F. (20-29).

Oh Mowen-Harris, Chi. (17-29).

(29). Pajama Tops—Erlanger, Philly. (17-29). Plain and Fancy (tryout)—Shubert.

Pajama Tops—Erlanger, Philly. (17-29), Plan and Parky (17-901)—Shubert, Philly. (17-29); Ruth Draper—Shubert, Wash. (17-22); Wilbur, Boston (24-29). Seven Yeer Irch—Victory. Dayton (17-22); ICox. (Inclinnati (24-29). 1001. (17-29); Assonic Temple. Scratton, Pa. (24-23); Binzhamton, Binzhamton, N.Y. Scuthwatt Carner.

### Off-B'way Shows

### The Doctor's Dilemma

Phoenix Theatre CT. Edward Hambleton 4: Norris Houghton) production of comedy in five acts (one intermission) by Bernard Shaw. Features Philip Bourneuf, Geraldine Pitzgerald, Will Kuluva, Roddy McDowald Nicolaws, Roddy Nicolaws, Roddy Nicolaws, Roddy Nicolaws, Roddy Nicolaws, Roddy Nicolaws, N. Y. Redpenny, St. Stocker, Wanghn Taylor Dr. Schutzmacher Wanghn Taylor Cuttler Walpole Sir Ralph Bonnington Frederic Worlock Dr. Blenkinsop Jemnifer Dubeda Cyndiditon Selzer Dwill Minnie Timwell Peggy Pope Waiter David Hooks Newspaper Man Arthur Anderson Secretary Fritz Weaver

Name of the control of the season. T. Edward Hambleton and Norris Houghton offer a competent revival of "The Doctor's Dilemma" at their off-Broadway Phoenia Theatre. As Shaw himself pointed out, his plays require a fiamboyant performance of aimost musical comedy quality, so mere competence tends to dim their glitter.

Under the rather earnest direction of Sidney Lumet, this edition of loss-than-major Shaw is moderately interesting, occasionally somewhat moving, but never stimulating. And though it's a common-place to observe that Shaw never ages, this talkathon, which the author labelled a "tragedy," does seem a bit dated. The oid master's familiar garrulousness is intact, but his celebrated brilliance frequently resembles mere attitudinizing.

Chiefly because of the vibrant presence of Geraldine Fitzgerald as Shaw's unbelievable but winning heroine, and to some extent on the mettlesome playing of Roddy McDowall as the devastatingly logical, amoral artist and Frederic Worlock as the amusingly bombastic quack, the revival seems an acceptable venture for the usual limited engagement on lower Second Av., but it's go prospect for transferral to Broadway.

engagement on lower Second Av., but it's no prospect for transferral to Broadway.

Among the alphabetically-billed featured players there are varyingly acceptable performances by Philip Bourneuf, Will Kuluva, Shepperd Strudwick, Vaughn Taylor and Milton Seizer as loquaciously baffled doctors, and Betty Sinclair as a crotchety, tyrannical maid. There are also passable supporting bits by Peggy Pope as a maid, Arthur Anderson as an imbecilic newspaper man and Fritz Weaver as a vain art gallery flunkey.

Klaus Holm has provided budget-dictated scenery and Aivin Colt the costumes.

### The Merchant of Venice

The Merchant of Venice (FINCH PLAYHOUSE, N.Y.). Clarence Derwent's Shylock, with Whitford Kane's old Gobbo thrown in for good measure, make noteworthy the Club Theatre's revival of "The Merchant of Venice." For the most part, the balance of the troupe at the Finch Coilege Playhouse rely on self-conscious externalities, even Lessley Woods' winsome Portia staying in the realm of the charming smiles.

ley Woods willsum.
In the reaim of the charming smiles.

Given vital direction and supported by a well-schooled company, the Derwent Shylock might conceivably be memorable. At present the performance is extremely deliberate, but with ample comprehension of the Jew's tragedy. As he stands surrounded by the reprehensible Venetian sophisticates, this Shylock has nobility, and it is a piteous moment when he struggles to nurmur, "I am content," to those who have stripped him of daughter, home and fortune.

Directed conventionally by Ia Itkin, little of the play's lissome quality emerges. Although the company is personable, there seems

Directed conventionally by Iza Itkin, ititle of the play's lissome quality emerges. Aithough the company is personable, there seems to be an idea that Shakespearean style consists of standing straddle-legged, slapping shoulders with false joviality, embracing at nose-distance, and carrying on pantomimic side-conversations which distract from the main action.

Whitford Kane's Old Gobbo, on the contrary, is a delightful object lesson in the value of simplicity, a lesson that seems lost, for exampie, on Roy Dean in his contortionate portrayal of young Launcelot Gobbo. Enthusiasm marks Alan Shayne's fur-trimmed Bassanio, but despite its buoyancy the performance lacks conviction.

Iola Llyn, as the handmaiden Nerlssa, gives welcome signs of feeling at home in Shakespeare. The use of a White Clown in the Belmont seems to refleat Particle.

Inside Stuff—Legit

To Americans accustomed to thinking of London as having a healthler and traditionally richer theatre than Broadway, a recent column by Kenneth Tynan in the London Observer may be interesting and perhaps enlightening. Writing of a recent visit to Paris, the critic says, "Theatrically, Paris makes ail of us sybarites. The English critic, accustomed to begging and yapping for the veriest crumb of quality, rapidly finds that his taste for caviar is regarded not as a bizarre craving, but as a natural appetite which not to satisfy would be a gross discourtesy." Tynan then describes productions at the three major Parls repertory theatres, the Comedie-Francaise, the Compagnie Renaud-Barrauit at the Marigny and Jean Vilar's Theatre National Populaire, at the Palais de Chaillot, making favorable comparison with Britain's Old Vic.

Britain's Old Vic.

He concludes, "Where, in the absence of a national playhouse, is our best to be sought? Must we forever shrink from committing ourselves to a theatre which should enshrine our drama, cradle and nourish it, presenting eight times a work a performance of which we say to our guests: 'This is English acting. This is our style.' If it be argued that there is no audience for such an experiment, I answer in the traditional maxim of French actors: 'The public always follows the crowd.' And in any theatre, from Shakespeare's to our own, the intelligent public is ultimately the crowd."

Correct gross for the initial two weeks of "Saint of Bleecker Street" at the Broadway Theater, N.Y., was \$41,800 for the preem stanza, ending Jan. 1, and \$31,700 for the foliowing frame, ending Jan. 8. Capitalized at \$150,000, the Chandler Cowles production cost around \$107,000 to open, excluding bonds, can break at \$29,000 gross and can make an \$18,000 profit at capacity, which is \$54,000. Musical gives only seven performances a week.

# Legit Bits

Fredd Wayne goes into the cast of the touring "Oh Men. Oh Women" next week, succeeding Larry Blyden. That will enable the latter to return to New York and reoccupy the apartment he has been subletting to Wayne. . Playwright-scenarist George Oppenheimer becomes a drama critic this week, starting a weekly column on the Broadway theatre for Newsday, the Long Isiand daily.

The touring edition of "Tenden the broadway theatre for Newsday, the Long Isiand daily.

The touring edition of "Tenden the broadway theatre for Newsday, the Long Isiand daily.

The touring edition of "Tenden the broadway theatre for Newsday, the Long Isiand daily.

The touring edition of "Tenden the broadway theatre for Newsday, the Long Isiand daily.

The touring edition of "Tenden the production, planes Saturday to production of production auspices of Carroll with production auspices of Ca

day, the Long Island daily.

The touring edition of "Tender Trap," presented by Arthur Waxman, Jay Lurye and Bernard Simon, has been financed for \$25,000. Joe Moss will be company manager, Simon advance agent, Jack Woods stage manager and Phil Schrager assistant... Actress-producer Miriam Laserson has returned from London, where she produced and appeared in "Girl on the Via Flaminia." She has brought several scripts by British playwright B. B. Rigby.

Charles Adams announces plans

British playwright B. B. Rigby.

Charles Adams announces plans
for production of "Friendly Persuasion," Halsey Malone's dramatization of the Jessamyn West colection of short stories . Author's agent Carl Cowl has returned from a month's vacation in
Venezuela.

Venezuela.

Dorothy Chernuck and Omar K.
Lerman will present the Canadian
Players platform production of
"Saint Joan" for a one-nighter
Feb. 2 at the Glass Center Theatre, Corning, N. Y. . . Saint-Subber has scheduled a production
next season of George Tabori's
"Blind Man's Buff," to star the
author's wife, Viveca Lindfors.
Maurice Schwartz will direct and

author's wife, Viveca Lindfors.

Maurice Schwartz will direct and star in a series-of three plays to be produced in English at the Downtown National Theatre beginning Feb. 16 for a 16-week run, Produced by Russeli-Farrow Productions Co., in association with Cy Metric, series will include Sholom Aleichem's "The Grass Is Always Greener," Moliere's "The Miser" and Shakesneare's "King Lear", . . . Sonia Torgensen has joined the cast of the Paim Tree Playhouse, Sarasota.

Robert Preston was inadvertent-

Joined the cast of the Paim Tree Playhouse, Sarasota.

Robert Preston was inadvertently tagged Preston Foster in a story mentioning the stars of the recently closed Broadway production of "Tender Trap" in last week's Variety . . . Dave Lippincott has contributed music and lyrics to "Pleasure Dome." new musical skedded for Broadway production by Jack Segasture . . Gross on "Sailor's Delight" in last week's Variety erroneously credited show with playing the Lyceum, Minneapolis, the week ending Jan. 8. Production actually played that location the previous week, grossing around \$13,000, and took in about \$14,000 at the Pabst, Milwaukee, in its windup week, ending Jan. 8. The Lambs will present a progressive days will present a progressive stars will present a progressive days will be a progressive days will be

Beplity Gov, D. Maurice Cheeser Bookins Mearrice Cheeser Francis Nurse
Francis Nurse
Mary Walcuts
Plaim and Fancy (tryout)—Subert, Wash. (17-22), Torrish In Isancking production that stresses the cerie gloom of its bleak back cannot music and the subscine gloom of its bleak back cheeser gloom of gloom organ music and the various notes. It's global program of six skils by legit press, agent and former Broadway colong and forme

production auspices of Carroll Fuller.

Yul Brynner, costar of "King and I." has enrolled as a parttime student at Northwestern U. during the show's run in Chicago .... David Lipsky in Chicago advancing the show's run in Chicago .... David Lipsky in Chicago advancing Ruth Draper's two-weeker at the Selwyn, starting Jan. 31 . . . It was visitor's week for "Oh Men, Oh Women" cast members in Chicago last week with Peggy Cass' sister and Patrick O'Neal's mother in from New York.

Nancy Davids has optioned for production this spring a comedy. "Sylvester." dramatized by Dale Wasserman and Jack Balch, from the Edward Hyams novel. "998" ... Louise King, who played the femme lead in the touring edition of "Seven Year Itch" for more than two years, takes over the same role in the Broadway troupe Saturday (22), replacing Sally Forrest ... Abe Burrows has taken over as director-librettist of "Silk Stockings," currently trying out in Boston. He replaces George S. Kaufman as stager and the latter and Leueen MacGrath as author of the book.

Following the recent death of manager Peter Ermitinger, the

Following the recent death of manager Peter Ermitinger, the staff of the Biltmore Theatre, L.A., includes Eddie Oliver, Cy Grody and Harriet Alexander.

### 'Tea' Script Tiff

Continued from page 65

through when the producer-director was unable to obtain the adap-tor he sought for the assignment. They deny that Mrs. Anderson showed the "Trial" outline to her husband and assert that the playwright has never, even yet, seen the materiai.

wright has never, even yet, seen the material.

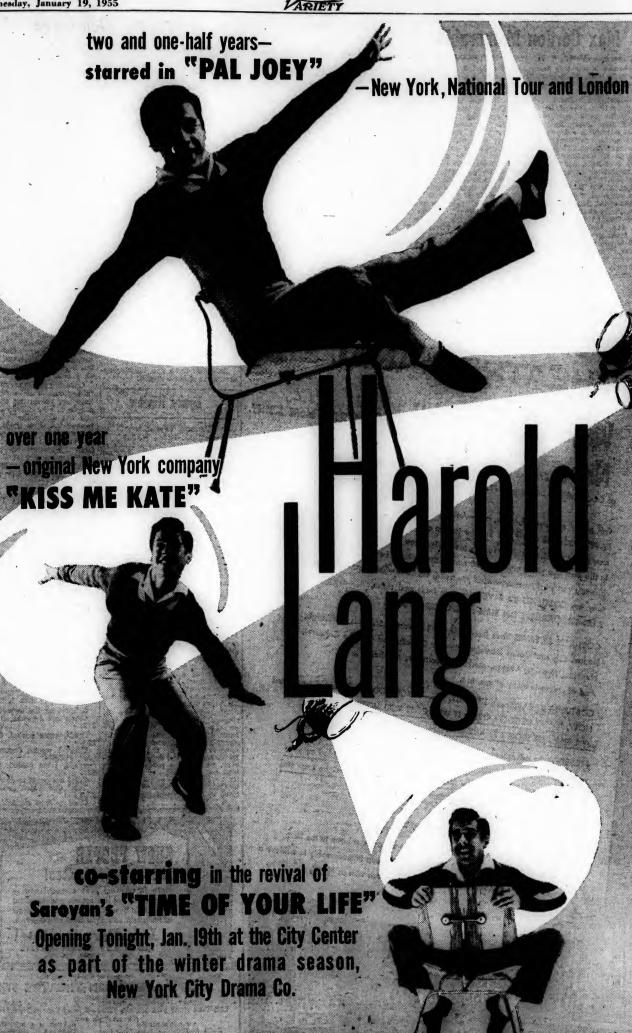
It's understood that extensive pre-trial examination brought out that the final script of "Tea and Sympathy" was based on a short story, "Katherine and Pity and Love and I," written by Anderson in 1948 and submitted to various magazines at that time, and an earlier edition of the play, also written in 1948. The piaywright has voluminous and detailed notes covering various stages of both works, plus a number of letters and memos, etc., to and from different legit managements regarding possible production of the drama.

Except for minor portions of dia-

drama.

Except for minor portions of dialog, all of the final version of "Tea" is covered in the original short story, the first draft of the play and the various notes. It's pointed out that, whereas both the original story and first version of the play were written in 1948, the Mason-Heijer outline was not submitted to McA until May, 1952.

Pending cettlement on developing



# Max Gordon Memorabilia

"Tell me one thing, Max—is it honest?"

Comebacks Twice

The producer is proud of the way he twice made spectacular comebacks after being not only broke, but heavily in debt and ill. The first time, he says, was in 1931, when he owed about \$250,000. He met George S. Kaufman on the street, he recollects, and told his playwright-director friend he was absolutely flat.

"I've got \$2,500 in the bank," Kaufman revealed, "and you can have \$1,500 of it." Some time later, starting with the click of the Lunts and Noel Coward in the latter's "Design for Living." Gordon's fortunes took an upturn and he repaid Kaufman the loan, with a note saying, "The sun is beginning to come over the horizon again."

After nearly 10 years of success.

hearing about this four-way parlay from the neighbors, asked merely, "Tell me one thing, Max—is it honest?"

Comebacks Twice

The producer is proud of the way he twice made spectacular comebacks after being not only broke, but heavily in debt and ill. The first time, he says, was in 1931, when he owed about \$250,000. He met George S. Kaufman on the street, he recollects, and told his playwright-director friend he was absolutely flat.

"T've got \$2,500 in the bank,"
"T've got \$2,500 in the bank,"
"T've got \$2,500 in the bank,"
"Tome around and try to tell me that in two years, when you're on top again."
Once more Gordon made a comeback, this time starting with the click of the Lunts and Noel Coward in the latter's "Design for Living." Gordon's fortunes took an upturn and he repaid Kaufman the loan, with a note saying, "The sun is beginning to come over the horizon again."

After nearly 10 years of success. profit, he reveals.

Although he has been associated

with the top names in the treatre, Gordon doesn't believe in the magic of names alone. He notes that when he signed Robert Sinclair to stage "Dodsworth" in 1933-34, the latter was an unknown whose only credits were stagemanaging for Sam Harris and directing an off-Broadway labor play. But after his success on "Dodsworth," "Pride and Hejudice," "The Women" and "St. Helena," Sinclair was a top name and was signed by Hollywood.

Talent The Key

Talent The Key
After attending "Anastasia" a
few nights ago, Gordon reveals,
he was no impressed with the
direction that he sent for Alan
Schneider, and hopes to use him
as stager of a future production.
The point is, he says, that Schneider has talent, and that's more
important than a name.
Gordon, whose first job in the
theatre was in 1910, when he was
18, as advance man for the touring
Behman burlesque show, has
always had his own theories and
methods as a producer. Unlike
most Broadway managers, for
example, he's an early riser." He

usually gets up about 6 o'clock, and does about three hours of reading before going to his office. In that early morning period, when he's secure from visitors or phone calls, Gordon usually reads scripts, so he almost invariably options a new play by telephone around 9 or 9:30 a.m. He never consults anyone before optioning a script, but seeks opinions from as many qualified people as possible after he owns a play.

Gordon has no future plans ex-

Gordon has no future plans except to continue as a producer. He asks, "What else would I do?"

### Texas Historical Show As San Antone Annual

As San Antone Annual

San Antonio, Jan. 18.

Fritz and Emilie Toepperwein
will write, direct and produce a
90-minute show, "Thunder and
Glory," which will depict the history of Texas and to be presented
here dufing the annual Fiesta de
San Jacinto on April 19 at the
Municipal Auditorium.

A cast of 500 will participate in the start of what is believed to be a pageant series to be presented annually during Fiesta week.

### Lotito Back on Job

Louis A. Lotito, president of City Playhouses Inc. and manager of the Martin Beck Theatre, N. Y., is back on the job after 10 days' checkup and rest at Lahey Hoscheckup and pital, Boston.

He's due for a gall bladder op-eration in about a month.

### **Equity Review**

The show tends to confirm the

auction is still ineffectual.

The show tends to confirm the statement of author John van Druten, in his book on playwriting, that "Woodley," his first hit, was not as good as it was claimed. However, an intervening generation's shift of mores undoubtedly robs the play of much inspact.

Stated to play a parquirmeid and

the play of much impact.
Slated to play a parlourmaid and be assistant stage manager, Constance Wilson volunteered to read the pivotal role of the schoolmaster's wife. Wisely refraining from attempting a performance, her limpld reading proved a production highlight.

tion highlight.

In the title part of the schoolboy who loves above his station, Michael Reid adopts awkward stances, and coyness to reveal his passion. As his athletic chum, Jim Congdon is affable, and Allan Miller enjoys the part of a sadistic classmate. Chris Gampel, however, is obviously uncomfortable as the schoolmaster who cannot comprehend his wife's truancy.

Whatever thythm and tone diever the control of the contr

his wife's truancy.

Whatever rhythm and tone director Wynn Handman has imposed on the production is inevitably harmed by the defection (carefully unexplained in the before-curtain announcement) of the rehearsed leading lady, Jean Sullivan. However, since those portions of the play not involving the schoolmaster's wife remain pallid, it seems unlikely that "Woodley" was destined to be representative ELT.

Geor.

# Of West End 'Witness': Paid 85G Over 15 Mos.

Blaming the high admission tax, Peter Saunders announces that his production of the Agatha Christic meller, "Witness for the Prosecution" will fold Jan. 9 at the Winter Garden Theatre after a 15-months' run. But for the incidence of the duty, the producers estimates that the play could run for another year.

With admission tax for legit

for another year.

With admission tax for legit running at 19% (roughly half the rate for motion pictures), "Witness" has already paid the Treasury \$85,000 in taxation. Over a period of months the play was grossing around \$8,500 a week and although there was a recent seasonal drop, biz remained fairly steady, but not adequate to pay a cast of 30 after the Treasury had taken its cut.

Saunders, who is also presenting

taken its cut.

Saunders, who is also presenting the two other Agatha Christie hits in town, "The Mousetrap" at the Ambassadors and "The Spider's Web" at the Savoy, claims that the government policy is infamous. "If a play does well they take their entertainments tax, and also anything I happen to make is taxed in the ordinary way. But if the play losese money they still take their 19%. I appreciate that it is necessary to be taxed on profits, but it is grossly unfair to be taxed on a loss."

Charging the government with a

Charging the government with a "ridiculously short-sighted policy." "ridiculously short-sighted policy." Saunders points out that, over 70 people will be thrown out of work and the Exchequer will lose the income tax from those who don't find alternative employment. The Treasury will lose the sales tax from the clothes the actors might have bought out of their wages, as well as the tax on cigarettes and drinks which they buy when working.

As a footnote to his plaint, Saunders points out that "Witness" is bringing in over \$2,000 a week from its New York production and a film deal valued at roughly \$400,000 is in negotiation.

# Operating Statements

SEVEN YEAR ITCH
(As of Jan. 1, '55)
Original capital (repaid), \$60.000.
Gross last 4 weeks, B'way, \$66,-

Profit same period, B'way, \$4,-797.

Gross last 3 weeks, tour, \$64,137. Loss same period, tour, \$352. Total net profit to date, \$635,325. Total distributed profit to date,

Total \$574.746. Cash balance available, \$15,103.

# TEA AND SYMPATHY (As of Jan. 1, '55)

Original capital (repaid), \$60,000. Gross last 4 weeks, B'way, \$71,-515.

Profit, same period, B'way, \$5,-

Gross 3 weeks, ending Dec. 25, tour, \$92,644.
Profit, same period, tour, \$11.

957.
Total net profit to date, \$289,074.
Total distributed profit to date, \$225,000.
Cash balance available, \$18.314.





Program of the Entertainment Indust

### AMERICAN THEATRE WING

STAGE - NORESSIONAL TRAINING PROGRAM
STAGE - NORESSIONAL TRAINING PROGRAM
REGISTER NOW FOR SPRING TERM—Special Courses for Professionals

COMBINED ESSENTIALS OF ACTING Volce, Diction, Movement, Scenes ESSENTIALS OF ACTING STATES OF ACTING Volce, Diction, Movement, Scenes ESSENTIALS OF ACTING STATES OF ACTING Volce, Diction, Movement, Scenes ESSENTIALS OF STRICK Volce, Diction, Movement, Scenes ESSENTIALS OF ACTING VOLCE, DICTIONAL OF ACTING VOLCE, DICT

SUMMER OPERETTA THEATRE MANAGERS Wait . . . AND LOSE OUT. Wait . . . AND SPEND MORE MONEY.

NOW is the time to assure your Tent Theatre or Summer Operetta Company of COSTUMES at lowest prices!!!

Get going, make sense, write, call—Andrew Geoly, Mgr., EAVES COSTUME COMPANY has the largest and most complete stock of fresh, new and authentic costumes for the productions you will present this summer In the past five years only, 20,000 new costumes have been added to our already vast stock; we know what you need; we have what you need; and when they are COSTUMES BY EAVES they are fresh and clean,

AND THEY ARRIVE ON TIME AND COMPLETE.

COSTUMES BY EAVES have been seen for 15 years in St. Louis, Pittsburgh, Kansas City and Dallas Municipal Summer Operas, and also the Cohasset,

Neptune, Hyannis, Atlanta, Mesker, Toronto tent theatres.

COSTUMES BY EAVES are THE BEST. BUT—If YOUR COSTUMES are not reserved And of course in many others, too.

NOW, IT MAY BE TOO LATE, or IT WILL COST YOU MORE,

OF THERE JUST WON'T BE ANY LEFT.

PLEASE—take advantage of our tremendous stock while it is intact, and proper plans can be made. We do not care if you have not settled on your productions yet. We know now that COSTUMES BY EAVES will be seen this summer in St. Louis, Kansas City, Atlanta and Allentown.

# SET YOUR DEAL NOW!

We can take care of only a few more locations.

HURRY, HURRY, HURRY!!! The finest costumes are a great boon to the best actors and the most experienced producers. They help immeasurably to achieve a successful season. You will regret not getting in touch with us NOW.



**EAVES** COSTUME COMPANY, INC.

Eaves Building, 151 West 46th Street New York 19, N. Y. Plaza 7-3730



# **Cultural Second Front?**

On Ed Murrow's annual full-hour roundup of CBS-TV global correspondents, "Year of Crisis: 1954," recently, David Schoenbrun, the web's Paris correspondent, sounded off thusly on coexistence and culture:
"Coexistence, for the French last year, was a very exotic package: candy, vodka and flowers, all presented backstage in Moscow to the visiting troupe of the Comedie Francaise, by none other than Premier Maienkov himself. Coexistence brought great art, dancing and music to Paris: rare Picasso paintings, once denounced, now loaned by the Kremlin for a double-purpose exhibition: art and coexistence. It brought the first sight in Paris of the lovely ballerina Galina Ulanova and the thrill of hearing David Oistrahk's violin with the maestro himself drawing the bow, on the stage of the Chaillot Theatre, that same Chaillot area where during the day the generals of the Atlantic Alliance planned western defense against Soviet aggression.

"Coexistence is now teaching us that we must plan more than interest with the company of the control of the contr

"Coexistence is now teaching us that we must plan more than just military defenses. The ballet and the concert stage are a cultural second front."

# Opera Belongs to the Masses Now; N.Y. Alone Is Ripe for 3 Houses

By PETER HERMAN ADLER (Director, NBC Opera Theatre) There is no doubt in my mind

There is no doubt in my mind that opera is becoming a mass entertainment in America today. This, conclusion is not so much based on signs like the NBC Opera Theatre success on television, the increase in opera—record sales, the acceptance of touring opera ensembles, and most recently, the rash of new opera films—but rather on the fundamental change in attitude you meet everywhere toattitude you meet everywhere to-day as contrasted with 15 years ago.

ago.

We are only at the beginning of a development which will make I would like to contradict here the often encountered opinion that our new format of "opera in English" should or could someday change or even replace the format of the Metropolitan. Let me repeat my often expressed view that it is unthinkable that the richest country in the avorid should not have, as a cornerstone of its musical culture, a representative home for international grand opera—presented for the most part in the original language with authentic (Continued on page 72) (Continued on page 72)

### 'Metropolitan Firsters' Only Need Apply, Bing Tells Concert Mgrs.

Rudoif Bing, making his first ap-pearance before the Nat'l Assn. of Concert Managers since he became general manager of the Metropoli-

general manager of the Metropolitan Opera five years ago, defended
the Mct's position on use of artists
against cail-for their recital services by these managers. Speaking
at the recent NACM annual contention in N. Y., Bing said:
"I made up my mind when I
to the management of the
Metropolitan Opera that any singer
who wanted to sing in what I hoped
would be the Metropolitan ensemble, would have to give to this
opera house a reasonable amount
of his time and, at least during
that time, an unswerving loyalty to
the institution that employed him. that time, an unswerving loyalty to the institution that employed him. In short, I believed then and I be-lieve today that anyone who is not willing to become a 'Metropolitan firster' had no business to be at

ining to become a 'Metropolitan firster' had no business to be at the Metropolitan.

"The management is keenly aware that certain top singers usually make a financial sacrifice by singing at the Metropolitan, especially if they conveniently forget how often it is their membership on the Metropolitan roster that either allows them or at least helps them to earn substantially higher fees outside. We fuily realize that no singer should ever be deprived of any opportunity to accept concert, radio or television engagements during his or her Metropolitan period, as long as the legitimate interests of the Metropolitan Opera are entirely safeguarded.

mate interests of the Metropolitan Opera are entirely safeguarded.
"We feel that it is well within the legitimate interests of an opera company to insist on singers' availability for performances, rehearsals and covering and when, on what I fondly hope will be the rarest occasions, a concert manager and my management cannot get together on a moot case I am sure that we can in the friendliest fashion agree to disagree and hope to do better the next time. I see no real conflict between your interests and ours and on the few unavoidable occasions when such a conflict does nevertheiess arise, let's sit down together and straighten it out."

### 'Tele' Coupled to 'Medium' For Fall One-Niter Tour

As companion-piece to Gian-Carlo Menotti's "The Medium," which Columbia Artists Mgt. is sending out next season as a con-cert rather than legit attraction, the bureau has chosen the same composer's "The Telephone."

Tour will start Oct. 3. Ten weeks have already been booked, with local indie managers, ail on one-night cal indic managers, all on one-night stands, and the bureau expects to add more time. Its own Community Concerts circuit hasn't been ap-proached yet for the opera double-bill attraction.

### Anderson Due Back at Met Next Season; Off Soon On Her First Tour of Israel

Marian Anderson's Met Opera debut in "Masked Bail" this month was not a gesture, or a stunt. Negro contraito will definitely be back at the Met next season, for more appearances in the Verdi opera. Management also wants Miss Anderson to do another role. opera. Management also wants Miss Anderson to do another role, if one not too iong or too taxing can be decided on, and she can find time in a crowded recital sked to learn it.

learn it.

Singer is making three Met appearances this season, all in January. The Met wanted her for the two other "Bail" performances iisted, but Miss Anderson had already compressed her concert sked for the opera dates (which were set up late) and had no room for more. The Victor recording sesh on "Ball," following the sock debut, also cut into her time. Sevut. more. The Victor recording sesh on "Ball," following the sock de-but, also cut into her time. Sev-eral major tv shows wanted her for guest shots after her Met de-but Jan. 7, and these had to be

Miss Anderson leaves the week of March 20 for her first concert tour of Israel, where she wili ap-pear until April 24. Then she'll go to Europe for more dates.

### **Vaude Tapster Soloist** In Chi Symphony Hoofer

Chicago, Jan. 18.
Vaude invades Orchestra Hall,
home of the Chicago Symphony, on
April 5 and 19, 1955, when Jack
Ackerman, tapster, hoofs to Morton Gould's "Tap Dance Concerto"
in the Young People's Concert
series. The Chicago Symphony
will showback.

Terper Ackerman is currently appearing with Mishel Piastro and the Longines Symphonette on a nationwide tour, doing the same

### Katims Leading Houston Symph; Fricsay Quits

Milton Kalims, Seattle Symphony maestro, has taken over as guest conductor of the Houston Symphony Orchestra for a series of six concerts. He will aiso lead the orchestra in its annual tour Jan. 30 to Feb. 12.

Ferenc Fricsay, orch's regular conductor, has just quit, due to illness. He's getting treatments in Switzeriand for a rheumatic

### Concert Bits

Fritz Kreisler will be 50 on Feb.
2. To honor him, a committee headed by Jascha Helfetz is seeking to raise \$80.000 for two of Kreisler's fave charities, the Musicans Emergency Fund and the Hospitalized Veterans Music Service.

Balierina Melissa Hayden, who left the N.Y. City Bailet last year to join Ballet Theatre, has rejoined NYCB and will dance with them in February

in February.

. Nathan Milstein on Sunday (23) ceiebrates the 25th ami of his debut in the U.S. Violinist will appear with the N.Y. Philharmonic, orch with which he made his American bow Jan. 23, '29.

American bow Jan. 23, 29.

The Juilliard Opera Theatre will present the first N. Y. stage performances of Mozart's "Idomeneo" Jan. 27-28-31 and Feb. 1, in a new English transiation by Sherry Mangan . . . William Morris Agency has taken on the National Baliet Co. of Canada for U. S. and European stage, film or tv dates.

Dr. Kurt List signed iongterm pact as musical director of Westmister Records . . British composer-conductor Geoffrey Hobday to conduct the Charleston, W. Va. Symphony, succeeding Antonio Modarelli, who died last Aprii . . . Philadelphia Orchestra's Conductors Symposium for '55-'56 has been set for Sept. 26-30, '55.

# Memo to Admen: Ballet' Isn't Just **Toe-Dancing!**

Word has trickied down from the Word has trickied down from the higher echeions of our television industry that there is too much ballet on television and that it had betfer be cut down for out). As a choreographer, I feel that I have a right to be impertinent and ask the higherups if they really know what they mean by the word "Bailet." I have a sneaking suspicion that I have are thinking of toe-dancing. But toe-dancing isn't bailet, for although dancing on toes is frequently used to classical bailet, jitterbugging, tap, modern dance,

quently used to classieal baliet, litterbugging, tap, modern dance, acrobatics, and other actions are also important and respectable ballet ingredients.

Actually, ballet is an idea conveyed in terms of rhythmic movement and any entertainment medium needs ideas. Rhythm appeals to everyone and since tv is a visual medium, action is a necessity. The idea of ballet or ballet ideas is something that television, especially the tv musical, cannot do without.

What do I mean when I say that ballets are ideas? Well, ballet can be a story idea, or romantie sit-

what do I mean when I say that bailets are ideas? Well, ballet can be a story idea, or romantie sit-uation idea, a rhythm idea or even an action idea which ealis for the building of interesting movement patterns up to a smash finish.

patterns up to a smash finish.
Every production number and almost every song presented in a musical comedy story needs ballet or elements of ballet to give visual interest to the song. It is the job of ballet to translate the ideas contained in lyrics into action or to connect a song with a dramatic situation to foilow or to provide a climax which excites eyes as weil as ears.

The search of th

(Continued on page 72)

### Music Is Apples

Music Is Apples

Ann Arbor, Mich., Jan. 18.

"Music has become a commodity like apples," according to Virgil Thomson, composer and former N.Y. Heraid Tribune music critic. Addressing the Midwest Music Conference at the U. of Michigan recently, Thomson said: "Artists, like apples, are judged by their size, color and shipping conditions, and the flavor seldom becomes a major consideration.

seldom becomes a major consideration.

"The public doesn't judge," Thomson continued. "It merely applauds. Almost everybody gets the same amount of applause because the audiences are awfully courteous. Management doesn't try to judge either. It merely markets."

# **AGMA Gets New 5-Year Concert Pact** Despite Artist Sluff, Mgt. Opposish

### Trapp Singers Set For 20-Week Anzac Tour

The Trapp Family Singers has been set for its first Anzac tour. leaving May 15 for a 20-week safari of Australia and New Zealand. Troupe, handled by Columbia Artists Mgt., will be presented in the Antipodes by Kerridge Odeon, of Auckland. Auckland.

Eleven members will make the trip. Popularity of Baroness von Trapp's books, plus the large Catholic population Down Under, helped in setting up the tour,

### Symph of Air Maps More N.Y. Concerts; Is Talking Far East Trip With ANTA

Symphony of the Air (the former NBC Symphony Orchestra) is putting up the fight of the season to stay in business as an entity. Group, which bowed last Oct. 27 in a conductor-less concert at Carnegie Hall, N. Y., is giving its second concert tonight (Wed.), with Leonard Bernstein batoning and Benny Goodman as soloist.

Benny Goodman as soloist.

It has another N. Y. date set on March 20, when Kirsten Flagstad wiii be soloist. Now the group is planning six more concerts this season, four of them in American music Sunday afternoons in Cannegie Hail, directly following the N. Y. Philharmonic performances.

N. Y. Philinarmonic performances.
Outfit is also currently discussing with both the American National Theatre & Academy and prospective clients for a tour of the Orient this spring. Availability of a name conductor, on short notice, is the present stymic. Orch would do two to four weeks in Japan and appear in Australia and New Zealand, the Philippines, and if possible, Korea. The State Dept. would underwrite the passage, with orch floating the capital for the rest.

Group also wants to get to Eu-

Group also wants to get to Europe this season. The State Dept. isn't involved here, but most of the transportation and hotel expenses apparently are assured. But aithough the orch can count on \$3,500 to \$4,000 from a performance, it needs about \$6,000 to break even, and is seouting around for sponsors for the difference.

Meantime, 14 of its members have been playing regularly as part of the pit orch for the Broadway legiter, "Saint of Bleecker St." These are getting off tonight for the Carnegie concert.

for the Carnegie concert.

### ALL-OR-NOTHING TACK STYMIES 'SAINT' WAXING

Gian-Carlo Menotti and RCA Victor aren't seeing eye-to-eye on a projected waxing of his current Broadway opera, "Saint of Bleecker Street," Victor is dickering to groove an original cast set of ex-cerpts from the opera, while Me-notti refuses to give the label the greenlight unless the complete score is etched.

Diskery's objection to waxing the complete opera is based on the prohibitive costs involved. Victor figures that the tab to record the whole opera would run about \$40,000 and cover two 12-inch LPs. The pianned tabloid piatter would cover only one 12-inch LP. Menotti, however, has taken an ail-ornothing position and is sticking to it.

### Troupe Plays Brit. Pixers In 'Opera-Starved' Areas

Giasgow, Jan. 11. The Carl Rosa Opera Co., due to visit the Theatre Royai here May 2-9, will perform in various cinemas during a 16-week tour of Britain.

The company states that, in the past, visits to cinemas in "operastarved" areas have met with a fine response, and it is hoped that this new policy will become a perthis new policy will become a per-manent feature of future tours.

Gwen Catley is pacted as guest artist, as Gilda, in Verdi's "Rigo-ietto."

ists, the ionghair taient union, has just concluded a minimum basic agreement with concert managers, in the face of many difficulties and after long negotiations. Despite lack of support of its own membership, with artists reluctant to take strong positions against their managers, AGMA got a new five-year pact (the previous one expired in 1953) in which former benefits were retained. With support from the membership, negotiators felt they would have gotten improvements on the oid contract. Many artists, particularly instrumentalists, didn't support them in negotiations, they claim. Managers didn't want to renew old gains.

Essentially it's the same pact, ship, with artists reluctant to take

want to renew old gains.

Essentially it's the same pact, basic difference being that managers agreed that at least 90% of non-instrumentalists handled by them had to be AGMA. Former pact read that 90% of ail artists managed had to be AGMA Managers recognize AGMA as exclusive according agent for all agers recognize AGMA as exclusive collective bargaining agent for all artists in concert, ballet, opera, radio and recordings, in the U. S. and Canada. whether or not the artists are AGMA.
Negotiations, which ran over a year, were conducted with Columbia Artists MgL. National Concert & Artists Corp., Sol Hurok and the (Continued on page 72)

### Concert 'Cosi' Scores In Wash.; Already Booked For Dates Next Season

For Dates Next Season

Washington, Jan. 18.

Concert performance of Mozart's opera, "Cosi Fan Tutte," by the Nationai Symphony and soloists here last week, tried out as an experiment, won rave notices and has already resulted in further bookings. Concert last Wednesday night (12) in Constitution Hall was a seliout, with the repeat in Lissner Aud next afternoon drawing a good house.

Guest conductor Paul Cailaway, director of music at the National Cathedral, used six N. Y. soloists—David Lloyd, Phyllis Curtin, Maek Morgan, Kenneth Smith, Jane Hobson and Barbara Gibson—plus the Washington Chamber Chorus. Soloists were in formal clothes, using a screen and a couple of couches and hassocks for props. Orch was on one side of the stage, singers and stage business on the other. An English version by Ruth and Thomas Martin was used.

The Judson, O'Neill & Judd division of Columbia Artists Mgt., which arranged the D. C. date, has aiready booked the opera-concert setup for next season with the Cincinnati Orehestra and San Antonio Symphony, and is negotiating a number of other Prez Set\*

### New Philly Orch Prez Set; Violist Lifschey to Quit

Philadelphia, Jan. 18.
C. Wanton Balis Jr., insurance exec, has been elected president of the Philadelphia Orchestra Assn. He succeeds Orville H. Bullitt, who has been the symph's president since 1938, and now becomes chairman of the board. Balis has been president since 1950 of the Academy of Music, the century-oid concert hall which the Philadelphia Orchestra recently acquired.

delphia Orchestra recently acquired.

Samuel Lifschey, solo violist and leader of the Philiy orch's viola section for 30 years, will retire end of this month. An attempt by the orchestra management and conductor Eugene Ormandy to repiace Lifschey with a new first violist last season was balked by Local 77, American Federation of Musicians, Lifschey will devote his time to tteaching and scholastic publications,

### Cossacks' Return

The Original Don Cossack Chorus & Dancers, with Serge Jaroff conductor, return to this country Feb. 8, after a sixmonth tour of Europe, for a seven-week concert trek of the United States, booked by Kenneth Ailen Associates, Inc.

Included is an appearance on Ed Sullivan's tw "Toast of the Town"
Feb. 13. They complete their tour on March 27 at Carnegie Hall, N. Y.

The fact that the concert business is somewhat tied up with radio, television, vaudeville, motion pictures, theatres, night clubs, opera, private entertalments, lectures and even the circus, not counting bond drives. USO, benefits and other multicolored events, is immaterial to my prophetic muse and mood. My prophetic vision projects the following trends:

1. In 1956 people will still be asking: "What is the future of the concert business?" but the concert business will continue on its merry, or shall I say, musical way.

2. In 1956 people will still be asking: "How does television affect the concert business." but television will thrive with Godfrey, Como, Sullivan and others, while the concert business will thrive with Rubinstein, Horowitz, Milstein, Peerce, Sadler's Wells Ballet, and others.

3. In a few years or a few months a new violin sensation will suddenly burst out in Carnegie Hall and people will say "here is another Heifetz, or another Kreisler," and everybody will become excited and forget that they were just as excited with every succeeding violinist since the days of Paganini.

4. In a few months or a few years a new pianistic sensation will suddenly burst upon us and for results see paragraph 3 above, only substitute the names of pianists for the names of violinists.

5. In a few years or a few months a new tenor or a new soprano or a new basso will burst upon us at the Met, and people will get excited and begin to compare them to Caruso, Flagstad or Pinza, respectively.

6. The auditorium problem throughout the country will continue

respectively

excited and begin to compare them to Carlso, Flagstad of Flaza, respectively.

6. The auditorium problem throughout the country will continue acute for some time to come until local municipalities will realize that music is a part of their general life, culture and business and will build scientifically designed concert halls in self-liquidating buildings, so as not to strain the musical budget of the populace.

7. In about two or three decades the unions in every field of enter-tainment will join hands with the entertainers and their managers and devise a means of making the road expenses reasonable, so that it will be possible to tour road companies of every kind with fewer headaches than plague us now.

8. The so-called organized audience movement (which means Civic and Community Music Associations) will extend to other fields of entertainment, such as the theatre, lecture and even motion picture businesses, and perhaps they will all combine on a mutual assistance basis.

basis.

9. There will be a great attempt in the near future to relieve the entertainment business of the amusement tax, for the same reason that libraries, museums and educational institutions are not taxed or

that noraries, miseums and educational institutions are not taxed to a minimum.

10. The great Foundations, such as Ford, Rockefeller, Mellon and others, will realize that music in all its phases is entitled to the same support as medicine, science, economics and other branches of the liberal arts

liberal arts.

11. The national music managers will complain about the local managers and vice versa, but both will continue to live in peace in the knowledge that they cannot live without each other.

12. The artists will continue to be temperamental or not, just as they are now. Cancellations will continue to plague us. Singers with colds, violinists with torn fingernalis, pianists with chapped fingertips, dancers with sprained ankles will continue to blame their luck for these mislaps.

13. In spite of everything, including new atomic age inventions, the opera, the concerts, the theatre, the lecture hall will continue the same as now, with or without good boxoffice results, and people will want to keep on going out to outside entertainment in spite of home facilities for such entertainment.

14. For years to come Variety will continue its annual Anniversary

14. For years to come VARIETY will continue its annual Anniversary issue and ask the Byliners for cheery, sage, erudite and prophetic words, just as the earth will continue to revolve on its axis.

### **Opera Belongs To Masses**

casts of the world's greatest singers.

But, it is equally clear that this type of opera cannot serve as the basis for the kind of expansion which I confidently expect in the immediate future. Only a type of opera founded on the English language, on native talent, on a not too large and costly apparatus can be the basis for such a development. By eliminating from the repertoire, at least for the time being, the heavier grand operas, by coordinating singing and acting to such a degree that the eye-minded American public finds it dramatically satisfying, the border line between this type of opera and the higher type of Broadway musical will almost disappear. Once this has been achieved, "there is no telling where the development may end."

I hope that the near future will I nope that the near future will see three flourishing opera houses in New York. First, the Metropolitan, fully supported and encouraged to be the above described representative home of international grand opera. Second, a popular-priced opera presenting the most formulas and the second of the s most familiar repertoire operas (excluding only the very heavy ones) and a limited number of newer works fitting into a larger house like, for instance, the City

### No 'Bargain Basement'

No 'Bargain Basement'
This should never be conceived as a "bargain basement" Metropoliten; similar types of opera houses in Europe have often, in spite of budget restrictions, proved more stimulating, more imaginative, than the rival grand opera house.

More important to the ideas we at NBC are initiating, and as a nucleus for the expected expansion of live opera in the U. S., however, 1 envision a new intimate opera house, scating between, 1,200 and 1,500 people, where every word can be heard, every gesture can

of the world's greatest s.

it is equally clear that this for opera cannot serve as the for the kind of expansion I confidently expect in the liate future. Only a type of founded on the English lanon native talent, on a not use of the type of singers who have proven successful in our television productions

My optimism is based on the fact My optimism is based on the fact that the most difficult step has already been achieved: television opera, with a format which has never been seen before by America at large, before an audience, 95% of which has never probably seen ar opera before. This accomplishment has given all of us at NBC the confidence that we are going in the right direction and can go even further. even further.

### Greco 9G in 2, Brooklyn

Greco 9G in 2, Brooklyn
Jose Greco & Co., making what
was to be their only New York
concert dates this season, appeared
twice at Brooklyn Academy of
Musle last Saturday (15), grossing
over \$\$,000 (tax-free). The 2,200seater was SRO for both matinee
and evening, with maximum of
standees. Afternoon top was
\$2.75; evening, \$3.25.
As result director Julius Bloom

As result, director Julius Bloom has skedded a repeat concert for next Tunesday (25).

### **Preem Tippett Opera** In London Jan. 27

London, Jan. 1.

London, Jan. 11.

World preem of "The Midsummer Marriage," a three-act opera with words and music by Michael Tippett, at the Covent Garden Opera House will be on Jan. 27.

Production will be directed by Christopher West and chore-Christopher West and chore-ography will be by John Cranko. Leading roles will be filled by Richard Lewis, Joan Sutherland, Otakar Kraus and Adeie Leigh,

# 1st Nat'l Tour Set For Boston Pops

Arthur Fiedler and the Boston Pops have been set for their first transcontinental tour by the Judson, O'Ncill & Judd division of Columbia Artists Mgt. Group will be out for 12 weeks, in January-March of 1956, with the bulk of playing time west of Chicago. This is the Pops' fourth consecutive tour under Columbia management, but the first cross-country trek, and the under Columbia management, but the first cross-country trek, and the longest. Orch is being sold at \$4,000 and \$4,500. It will travel by, car, bus and truck. Fiedler will baton for most concerts, with the orch's assistant conducto John Brown, leading it assistant conductor, Harry Brown, leading it once a

Columbia is also handling a 21/2week tour of the Boston Symphony Orchestra next fall, the first time the BSO has been under outside management. Orch will travel in its own special train from Boston to New Orleans, and then to Ann Arbor and return, Oct. 10-25, with Charles Munch conducting. It is selling at \$6,000 to \$6,500.

### Memo to Admen

Continued from page 71;

ty dancing limited to the technique associated with acrobatics or flash acts; a group of people moving in precision and other so called commercial dancing.

### Ideas Before Backflips

Practically everyone is kinetically Practically everyone is kinetically excited by a dancer doing backflips without using his hands or a girl flying through space and landing in a split. Like everyone else, I am excited by these things but, also like the general tv audience, I am more interested in an Idea.

Therefore, the search is never ending for new movement and ideas. To close the door on ballet, is to close the door on a vast source of ideas and is commercially un-

of ideas and Is commercially unwise, since ballet can be used to great advantage and the public is more aware of dance and are will-ing to pay for it. For example, ing to pay for it. For e Sadler's Wells Ballet, is one Sadder's Wells Ballet, is one of the great theatrical attractions in America today and its appearance on television skyrocketed the rat-ings of an already popular pro-

ings of an already popular program.

The motion picture industry has been awakened by a new movie which broke records and made millions of dollars in profit. It was titled "Seven Brides for Seven Brothers." It could easily have been retitled "Seven Brides for Seven Ballet Dancers"! With this title it might not have been such a tremendous not have been such a tremendous success. However, its success was due in great part to the brilliant use of ballet! The dance sequences drew spontaneous applause from the movie theatre audiences, which is very rare, but commercial dynamite.

which is very fare, but commercial dynamite.

Ballet can supply a never ending wealth of material. Television cannot afford to ignore a genuine source of Ideas.

The above statistics are ones which television executives can't ignore completely. Dance has become a vital part of theatre today, and audiences have grown to expect the higher standard of quality ballet has brought to all types of oance presentation. I find it enormously helpful in staging the songs as well as the dances when variety is so important, as it is on a ninety-

# **Inside Stuff—Concerts**

"Tosca," which will be given next Sunday (23) on tv by the NBC Opera Theatre, will have David Poleri, now on Broadway in "Saint of Bleecker St."; Leontyne Price, who sang Bess in "Porgy and Bess," and Josh Wheeler as the principals, with Peter Herman Adler conducting. It will also be sung in the new English translation by John Gutman, assistant manager of the Metropolitan Opera, who seems to have cut out an auxiliary career as a translator. NBC-TV did Gutman's English version of "Rosenkavalier" two seasons ago.

The Met used Gutman's translation of "Alcestis" three seasons ago, is "Boris" two years ago, and will give the U. S. premiere of Strauss' "Arabella," in Gutman's English translation, Feb. 10. A staged concert version of "Rosenkavalier," prepared by Gutman with props, narrator and singers in costume, was given by the Philadelphia Orchestra last November, and Gutman is prepping a similar version of "Boris" for symphonic use. Last summer, he did an English translation of Cherubini's one-acter, "The Portuguese Inn," and is now working on an English version of "Meistersinger." On Jan. 25, Gutman is giving a lecture in N.Y.'s Town Hall on the forthcoming "Arabella" preem, with the Met soloists illustrating via song.

Angel Records, which has already Issued two plays in "Murder in the Cathedral" and "Importance of Being Earnest," is going into the spoken, word further with two albums of readings of his own essays by Sir Max Beerbohm. It will also bring out a Shakespeare album with Dame Edith Evans reading the Bard's sonnets on one side, and scenes from "As You Like It" on the other. Dame Evans will also do scenes from "Restoration comedies, Listed, too, are T. S. Eliot's cat poems from "Old Possum's Book of Practical Cats." A special album will feature the discuse Yvette Guilbert in an LP of songs she made famous.

Gian-Carlo Menotti, composer-librettist-director of the new opera on

Gian-Carlo Menotti, composer-librettist-director of the new opera on Broadway, "Saint of Bleecker Street," recently jotted down some notes on opera as "basic theatre," for the N.Y. Times.
"Opera is the very basis of theatre," said Menottl. "In all civilizations, people sang their dramas before they spoke them. I am convinced that the prose theatre is an offspring of these earlier musicodramatic forms and not vice versa...

"It is unfair to accuse opera of being an old-fashioned and ungainly dramatic form. Actually, what people put forth as examples is largely the operatic output of the nineteenth century. Considering the length of time that has gone by since then, it is quite amazing what life there still is in those old pieces. How many plays of that same period have survived this test as well? Wouldn't most of us prefer hearing a Verdi opera to sitting through a Victor Hugo play? I may even venture to say that many of the so-called great plays of this century will be forgotten when dear old "Traviata" is still holding the boards...
"A great deal of nonsense has been said and written about opera in English and many are the people who still believe that most foreign languages are better suited to music that English is. But I maintain that every language is, potentially, equally musical, and it is up to the composer to absorb and illuminate this language in his music. I Insist that an opera must be dramatically understandable to its audience, and if some musical subtleties are lost in translation, there is still much more that has been gained, dramatically."

# Classical Disk Reviews

Strauss: Arabella (Angel). Highlights from the opera offer a very
pleasant, appetizing foretaste in
anticipation of the work's U.S..
preem at the Met Opera next
month. Lyric comedy is a milder
"Rosenkavalier," with melodious,
often lush music and a light, tuneful score, Excerpts here get firstrate presentation, with Elisabeth
Schwarzkopf a sterling soprano,
lead (especially in the "Mein
Elemer" scene). Baritone Josef
Metternich and Anny Felbermayer,
among others, are good support,
among others, are good support,
or of Death & Duparc: L'Invitation
Au Voyage (Columbia). Baritone
ovon Matacie makes the score
glisten. glisten.

glisten.

Bach: Cantatas & Arias (RCA Victor). Famed Bach Aria Group, under William H. Scheide, in its first Victor album, presenting complete cantatas as well as selections from others. Works are melodic, moving, varied and haunting beautiful sometimes, Jan Perce and Eileen Farrell stand out among the soloists. and Eileen Farre

Liszt: Hungarian Rhapsodies (Vox). Vol. 3 contains Nos. 14-19 and the Spanish Rhapsody. Pi-anist Alexander Borovsky offers a clear, skilled performance that makes familiar pieces sound fresh and inviting. Whole series warand inviting. Who rants high praise.

rants high praise.

Beethoven: Concerto No. 1 in C
(Columbia). Excellent version by
pianist Rudolf Serkin and the
Philly Orch under Eugene Ormandy, done with vigor and spirit,
Poetle approach to the slow movement and excitement of the finale
stand out.

cinnati Symph under Inor Johnson.

Poulenc: Sextuor & Francaix: Quintette (Angel). Two contemporary chamber works, both being brisk, supple music of lyric, pleasant nature, well done by pianist Jean Francaix and the Radiodiffusion Francaise Quintet.

Moussorgsky: Songs And Dances of Death & Dupare: L'Invitation Au Voyage (Columbia). Baritone George London in vigorous, sonorous renditions of Moussorgsky's mondy. dramatle vignettes. The

George London in vigorous, some course renditions of Moussorgsky's moody, dramatic vignettes. The Duparc is less forcefur, except in the vivid "Le Manoir de Rosemonde." Too much samens in Bron.

### **AGMA Pact**

Continued from page 71 = Independent Mgrs. Guild. Independent Mgrs. Guild. Last-named represents most of the indie managers, who wouldn't have signed with the union any other way. AGMA negotiators were prez John Browniee, exec see Hyman R. Faine and Peter Pryor and Henry Jaffe, of law firm of Jaffe & Jaffe.

Pact's Main Points

Main points of the pact involve limitation on commissions; minimum an artist has to get a year (or he has the right to get out); limit on booking expenses for which the artist has to pay; definition of a manager's and an artist's duties and responsibilities; limit on humber of years a manager can number of years a manager can

ment and excitement of the finale stand out.

Franck: Quintet in F Minor (Westminster). Franck's sturdy so norous quintet, with its thick colors and weavings, in a dramatic reading by the Curtis String Quartet, aided by planist Vladimir Sokoloff, the instruments integrated beautifully and sensitively.

Debussy: La Mer & Iberia (Westminster). Two challenging, evocative, impressionistic pieces, the rhythmic ardors of Spain effectively contrasted with the rigors and pleasantries of the sea. Neat performances by the Champs Elysees Orch under D. E. Inghelbrecht.

Bach: Cantatas No. 203 & 211 (Vox). Bach's two secular cantatas are well performed here by German artists. No. 211, the Coffee Cantata, amusingly satirizes the coffee craze. No. 203, Amore Tradit of the coffee craze. No. 203 for the coffee craze. No. 203 manual promotional expenses shall be borne by the manager and normal promotional expenses by the artist. Also, a maximum of \$750 has been set as the figure a manager may spend for advertising or promotion for any artist without the latter's written consent.

### Literati

### Confidentially, It's 2,200,000

Confidentially, It's 2,200,000
Confidential mag's current (January) issue, its 13th, is at a claimed peak 2,200,000, virtually all of it newsstand. It's a tall upbeat from figures of previous months, which averaged around the 1,500,000 mark. The Harrison publication is not yet an ABC member, having applied for it two months ago, with a six-month waiting period required before ABC action.
Confidential and TV Guide represent the two "dream circulation" stories of the past year. TV Guide swept past the 2,400,000 peg with the Arthur Godfrey cover which was widely plugged on the "second hip operation" angle.

### Crowell's Frisco Office

Crowell's Frisco Office
Crowell-Collier is setting up a
San Francisco office under the direction of former Frisco Chronicle
columnist Bob DeRoos, with Pierre
Salinger, top Chronicle reporter,
leaving the paper Jan. 15 to join
him. Third member of the Frisco
bureau will be Dorothy McCarthy,
formerly secretary to Crowell-Collier chief Paul C. Smith when he
was editor of the Chronicle.

The bureau will service all

the bureau will service ail weil-Collier publications.

### Courier's 75th Anni

Musical Courier, America's oldest music magazine, will mark its 75th anniversary Feb. 1.

Among guest contributors for the Diamond Jubilee issue will be David Mannes, Aaron Copland, Izer Solomon, Harold C. Schoenberg, Eva Gauthier, Rene Devries, Dr. Irl Allison, Herbert Elwell, Dr. Howard Hanson and Roslyn Krokover.

Magazine's present editor is Dr. Gid Waldrop. Associates are Dr. Henry Levinger and Mary Craig.

### New New Hope Gazette

New New Hope Gazette
The New Hope (Pa.) Gazette
came out with a new format (tabloid) last week, after missing an
ssue. In a page one story and an
editorial, editor-publisher Allen
ward explained that after continuing deficits (the sheet lost \$9,000
in 1954) he'd run out of capital.
The only chance for continuing
would be to shift from the smaller
format to tabloid size, reduce ad
rates and thus be able to get national advertising.

rates and thus be able to get ha-tional advertising. At a meeting of advertisers, sub-scribers, creditors and friends, funds for such a switch were pledged and the sheet resumed as a tabloid and with a 65% cut in

'Film Culture' Starts

'Film Culture' Starts
Film Culture, bi-monthly magazine devoted to a cultural study of
films, tees off with the January issue. Jonas Mekas is publisher and
editor and the editorial board includes Edouard L. de Laurot,
George N. Fenin, Gordon Hendricks, and Adolfas Mekas.

Polk Journalism Scholarship George Polk Journalism Schola-arship, commemorating the CBS newsman who was killed in Greece in 1948 while tracking down a story, will be offered this year to working newsmen by Long Island U's Journalism Dept, Scholarship is available for day or evening

culi-tuition scholarship, available to employees who haven't had more than one year of college, will be granted on the basis of the applicant's previous academic record, recommendation of his present employer, and an interview by a faculty screening committee.

Saucy Satevepost
The Saturday Evening Post seems to be rubbing a few people the wrong way with the catchall type of article headings the mag's been using on its features. Latest is the Maurice Zolotow profile on producer George Abbott in this week's issue, titled "Broadway's Most Successful Penny-Pincher," which seems to have annoyed everybody in the Abbott office as being off-base.

About six months ago, the Post ran a piece on the swank Sherry's restaurant and bar in the Metropolitan Opera House, headed: "Diamond-Studded Hash House." Title so infuriated Sherry execs, who felt it undignified, that they refused any cooperation with Curtis Publishing promotion staffers in publicizing the piece.

The Post did a feature on Sardi's Restaurant in 1952 which they titled "New York's Giamorous

ticle, which was presented to them, hidden away upstairs. The Schrafft's chain, however, took no exception to the story about them, headed "Daintlest Beaneries In Town," working with Curtis staffers on the article's promotion.

### Buckley's Weekly

National Weekly, Inc. has been chartered to conduct a printing and publishing business in New York, with William F. Buckley, of Stamford, Conn., as a director. Capital stock is 250,000 shares, \$1 Stamford, Capital st par value,

Attorney William J. Casey and Edward J. Brady of New York, are other directors.

### Pete Dailey To Look

Look is setting up a west Coast editorial office, and has lured John William (Pete) Dailey over from McCall's, where he was features editor, to become manager of the new office. Under the new Coast country Status Corpus southwas new office. Under the new Coast setup, Stanley Gordon continues as Look's Hollywood editor, reporting to Dailey.

ing to Dailey.

Dailey's been features ed of McCall's since last February, moving into that post after three years accost editor for the magazine. Prior to that, Dailey had been on the publicity staff of Columbia Pictures, publicity director of Universal Pictures and city editor of the New Orleans Item.

CHATTER

Charles Hamblett is writing "The Kill." a study of director John Huston and his current picture, "Moby Dick."

Robert Downing has written an article on the screen career of the late Lionel Barrymore for January. Films in Review.

Paul Vadnais, staff reporter and business editor of Times-Union, has been elected president of the Albany Newspaper Guild.

John J. O'Connor, vet newspaperman and ASCAP publisher, was named editor-in-chief of the second annual edition of The Musicians Guide. Reference work will be published May 1.

Two promotions at Cue mag: Edward Loeb, until now treasurer and circulation manager, upped to

Two promotions at Cue mag: Edward Loeb, until now treasurer and circulation manager, upped to general manager, while Herbert Ross, formerly ad manager, now director of advertising.

Sid Fields, N. Y. Daily Mirror columnist, has a piece in current issue of McCall's tagged "My Mother. Mary Martin" as told to him by Heiber Halliday. Piece has been bought by British Allied Syndicate for publication in the British Isles.

George B. Wright, longtime editor and writer in the photographic

George B. Wright, longtime editor and writer in the photographic field, named managing editor of American Photographic Book Publishing Co. His appointment reportedly is in line with Amphoto's plans for publishing a new line of photographic books.

John G. Frayne, president of the Society of Motion Picture and Television Engineers, has appointed a committee to select the outstanding paper published in the Society's Journal during 1954. All papers must deal with some phase

Scoiety's Journal during 1954. All papers must deal with some phase of film or television engineering. William Carrington Guy, formerly editor of True Mystery and Women in Crime mags, upped to executive editor in charge of Skye Publishing's detective group. Aside from True Mystery and Women in. Crime, they include True Crime, Police Detective, Special Detective, Best True Fact Detective, Detective Yearbook and True Mystery. In another change at the Skye unit, Edward L. McLean becomes associate editor of the group. He formerly was production editor.

### **Ed Sullivan**

Continued from page 2 =

will escort onto his stage 18 principal femme players of popular morning and script serials. Cleared by Procter and Gambie, Sterling Products, and Gamble, Sterling Products, Toni, Lever Bros., Armour, etc., are femme leads of such perpetual emotion beliwethers as "Backstage Wife," "Ma Perkins," "Young Doctor Malone," "Romance of Helen Trent," "Just Plain Bili," "Young Widder Brown," "Nora Drake," "Hilltop House" and other celebrated weepers.

Ed Murrow, Norman Brokenshire, Gertrude Berg, the Fitzgeralds, John Gambling, Milton Cross, Red Barber, Lanny Ross, Andre Baruch, Mae Singhi Breen, Jessica Dragonette, Tom Howard, George Shelton, Clem McCarthy, et al. Since many of these have spanned the years and remain important radio personalities today, industry observers cannot tie a mausoleum or wax works connotation on this segment of the Sullivan hour.

Similarly, in Holitwood. CBS

Similarly, in Holiywood, CBS Radio has invited Ralph Edwards, Art Linkletter, Jean Hersholt, Jim-Art Linkletter, Jean Hersholt, Jimmy Wallington, Rubinoff, George Givot, Sam Hearn, Ginny Simms, The Lone Ranger, Al Pearce, Frances Langford, Ozzie and Harriet, Ed Wynn, J. Carrol Naish, Ed Gardner, Joan Davis, Fibber McGee and Molly Jim and Marian Jordan) to be introduced by Von Zell and take camera bows.

Zell and take camera bows.

Radio-Television Executives Society is reported having okayed a citation for Sullivan for this upcoming radio saiute 'with Edward Arnold designated as Hoitywood participant who will read it. "Toast's" electronic congrats, incidentally, will transcend network lines. Many personalities to be saluted work for NBC, ABC, and Mutual. Sullivan, in addition, is reported inviting Pat Weaver to take a studio bow, along with CBS Radio prexy Adrian Murphy.

### **Gertie Lawrence**

Continued from page 1

this April. Previously the Ladies Home Journal, this side, and Wom-an, in Britain, serialized "Gertrude Lawrence as Mrs. A."

Ballyhoo broadcasts lined up for the book by the publishers (Greystone) and friends (notably Fanny Holtzmann, lawyer and personal friend of the star) include an NBC saiute Jan. 23, an Ed Sullivan trib-ute Feb. 20 and a Feb. 27 show of the National Council of Churches of Christ. Aldrich himself will take no part in any ballyhoo and is stay-ing in the background.

Literary notices around the country are already unusual in length, number and warmth. Says Miss Holtzmann: "Gertie would love

Interestingly, the dignified Bostonian mother-in-law of Miss Law-rence came to be a regular weekiy reader of VARIETY in her late 80's -as Aldrich explains.

### **Optical Showmen**

= Continued from page 2

volume taxing present capacity, and several new specially-engi-neered custom-built gadgets, rang-ing from \$25,000 to \$55,000 per neered custom-nuiit gaugets, rang-ing from \$25,000 to \$55,000 per machine, a visit to Eastern Effects reveals an organized madhouse op-erating overtime nightly and Sat-urdays to meet the pressures of film producers who are, in turn, under pressure from advertising argencies. Although plans are now under pressure from advertising agencies. Aithough plans are now in work for overall expansion and a new animation department has already retained Capt. Thomas Goodson, long with the Army Film Centre at Astoria, L. I., this new-comer to the field of optical effects is presently not soliciting additional business.

### No Agency Contact

Policy is not uniform within the world of what is called "Business Screen," but in general optical ef-fects services, including Eastern Effects, Inc., have no direct confects services, including Eastern Effects, Inc., have no direct contact with either sponsors or agencies. They deal exclusively with, and are paid by, the contract producers of advertising film. Optical effects benchmen ply their arts with the aid of work prints supplied by the labs. These prints are annotated to correspond with a shooting diagram. Then the big tricky machines go to work. Precision is of the essence in this subworld of advertising whose vocabuworld of advertising whose vocabuiary runs from interlocks, answer prints, wipes, zooms, burns, lifts, irises, station logos, curtain-ups, to little old dissolves (each step has a fixed price).

restaurant and bar in the Metropolitan Opera House, headed: "Diamond-Studded Hash House." Title so infuriated Sherry exces, who felt it undignified, that they refused any cooperation with Curtis Publishing promotion staffers in publicizing the piece.

The Post did a feature on Sardis Restaurant in 1952 which they littled "New York's Glamorous Hash House" and which riled Sardis at first. Embarrassed restaurateurs still keep the framed ar-

# Miami Cafes' Midnight Blues

### COPA CITY

The new, perfectly designed stage in this massive boite provides a glittering setting for Mae West and her troupe of ripple-muscle male aides. She keeps the tables howling at her sex spoofs.

tables howling at her sex spoofs.

Production by June Taylor and Benny Davis holds over, the line and soloists working in the fresh manner previously noted. Whirlwind terps of leggy Eileen O'Dare, accomped by three boys, is socko. New face is 'Stuart Harris who takes over the spot preceding Mae West and wraps up in that difficult spot. The good looking young songster has come a long way from production singer chores at Manhattan's Copa; on his own he sells in forthright, high-ranging style an intelligent selection of pops and an intelligent selection of pops and an intelligent selection of pops and standards, garnering encores with strongly phrased and sung "I've Got The World On A String," He looks a bet for the better cafes and video guesters.

### SAXONY HOTEL

Adhering to its new policy of presenting units for three-four week runs this swankery has installed Ted Lewis and a sprightly group of acts in the Pagoda Room. Working with his characteristic urbanity, Lewis keeps the proceedings moving at a fast pace. He raises memories with tales of his years collection of tunes associated on the boards. Throughout, Lewis holds them while weaving in the holds them while weaving in the strong young performers in the

unit.

Manor and Mignon are a top pair of ballroomologists. Their lifts and ballet type breaks and whirls, plussed by deft spins are brought off with grace and distinction. The duo are up there in the class-team bracket which works the smart hotel circuit. Control acro-routines by the Dewey Sisters is on the mitt-raising side. They work out their bends and flips in well coordinated fashion to steadily building reaction. Susan Brooks is the new singer with Lewis, working with him in specially written "I'm A Lover," the comedy angles conwith him in specially written "I'm A Lover," the comedy angles contained pieasant; for the topper to their teaming they duet on "There Are Smiles" with the pretty miss taking over for "After You've Gone," with Lewis providing a solid clarinet accomp. On her own she essays "Am I In Love" to reveal a sparkling personality that, with more experience, should start her moving up the ladder. With Lewis she's gaining that; Midge and Bill Haggett, youthful singersdancers work out their ideas adeptly, "I Like New York" serving as the fulcrum around which they build a tour through the big town in interpretative patterns. New "thedew" for Lovic is Eliz. in interpretative patterns. New "shadow" for Lewis is Eiroy Peace the 4th. He fits into the niche nicely, aptly carboning the boss's hand and footwork, as well as the twirling biz with the hat.

### BALMORAL HOTEL

Parade of the classier femme acts continues in the Embassy Room of this new swankery up Bal Harbour way. In for two frames is Kay way. In for two frames is Kay Thompson with her something-old, something new set of routines, most of it soio, all of it turned out in tune with the smart surroundings. The oddly built room—several leveis—requires a well versed performer to keep the crowds attentive, Miss Thompson coping with these requirements with the greatest of ease. Always authoritative

roundup of cafe reviews, in cap- ter type who keeps popping up throughout his stint.

> Supporting show has house dance team Antone and Ina in a neat display of varied ballroom terps and the Tip-Toppers, recording pantomimists who set well via a dialect waxing on a Yiddish-Eng-lish version of "Dragnet."

### SANS SOUCH HOTEL

Joel Grey makes the Biue Sails Room his headquarters twice a year, with solid business attracted. The lithe young entertainer, this time out, has brought a tightened act, reflecting intelligent building by his managers and writers. Working with an authority that belies his youth, Grey adds up as an all around performer with a diversified series of routines to showcase his talents. The lyrics diagramming is carefully planned to embrace a twist on the nostalgia dedications: "Do You Remember" taking his hearers as far back as ten years ago; the rework on "Romania" the Yiddish musicomedy oldie that intime out, has brought a tightened ago; the rework on "Romania" the Yiddish musicomedy oldie that introed triple-tongued rhythmics, into a "My Folk Song" concept that adds universal appeal even working in the Billy Daniels fingersnapping style. Ode to the "Straw Hat" serves to intro brief, effective impreshes of the yesteryear toppers who used the skimmers as a trademark—a sound piece, the lighting effects adding to the palmplaudits. There's more waggery now in the act, as well as his occasional spins and ballet-leaps around the floor to break a lyric Grey keeps growing in stature be-Grey keeps growing in stature be-speaking the grooming he is under-going for a CBS tv series.

Opening act is the Patricians (formerly Helene and Howard) who spell out tricky comedy designs in dance. Their screwy biz earned them hearty reception for the tablers.

### BEACHCOMBER

Owner Norman Schuyler's predilection for a mostly-male lineup is evident in this package; only femme on the bill is Kaye Ballard, who turns in a surprisingly sock impact, considering the vast reaches of the place and her past identification with intimeries. Aided by two boys she goes all out with song, comedy and some dancing that sells. Accent is on the comedics with highlights her running gag in one segment on growing Ubangi lips; flute playing, straight and screwy; Bette Davis as an Italian actress, a smart switch, complete to wild wig, and the encore raiser, a limning in the encore raiser, a limining in narrative and lyric of Fanny Brice's show biz career. Bowoff bit is a progressively building song idea, "Teeny Tiny Lady."

idea, "Teeny Tiny Lady."

Lenny Kent holds down the maie comedy spot coming off strongly with a tight 20 minutes of rhythmics, mixed with running ad libs for the breakups. Kent tosses topical lines at aud members, on fellow performers to keep them yocking. He blends in funny routines on marriage, children, a wild bit on a stranger being taken to town in Gotham. This time out the fast moving guy eschews the Texan routine which has become a standard, indication that he's on the prowl for a new gimmick. As is, he wraps up.

The Winged Victory Chorus (14)

of it soio, all of it turned out in tune with the smart surroundings. The oddly built room—several leveis—requires a weil versed performer to keep the crowds attentive, Miss Thompson coping with these requirements with the greatest of ease. Always authoritative comedienne, she whips up a saturic brew that is intelligently written and incisive. She is now working with a British stooge, Paul Methue, as recently reviewed in New York.

NAUTILUS HOTEL

Jackie Miles has always been a strong entry for any spot he plays on the Beach; with this stand he is again proving his draw values. What adds to the new impact he is making on his considerable following is the fresh, zesty personality he is displaying. There's been quite a change in the comedian since he worked this room last year. His approach is bright and warm. The delivery faster, more distinctive, with a new running gag that ties up his dialect and other character takeoffs for added zing. Likely to catch on is his catchphrase, "the name's J. Schwartz, from New York"—a garment cen-

### Broadway

Homeoffice Employees Union, Local H-63, IATSE has moved to 750 Eighth Ave.

750 Eighth Ave.
Sir Winston Churchill was guest of honor at the 250th performance of "This Is Cinerama" in London Travelers Aid Society will sponsor the premiere of "Cinerama Holiday" at the Warne Theatre Feb. 8.

Marc Daniels is directing a new three-reel color film produced by George Blake Enterprises for Con Edison.

George Blake Enterprises for Con-Edison.

Warner Bros. pub-ad chief Mort Blumenslock returned to the Coast over the weekend after a 10-day homeoffice inddle.

Associated Music Publishers is giving a concert and reception at the Sherry-Netherland Sunday (23) to homor composer Wallingford Riegger's on his 70th birthday.

Westrex L'd. and the G. B. Kales Co., both of England, are the latest theatre equipment manufacturers to obtain licensing agreements to make Perspecta stereophonic sound integralor units.

Mike Simons, Metro's director of customer relations, has scheduled 16 additional Ticket Selling Workshops between now and June 13. making a total of 20 exhib gatherings under M-G auspicies.

Joseph Rosenstock general director of the N. Y. City Opera Co., and Julius Rudel, the company's music administrator, will fly to Europe next Monday (24) for a fortnight of conducting engagements in Mannheim and Vienna, respectively.

### Miami Beach

By Lary Solloway
Sammy Waish now running new
all-night intimery, the Spa.
Swank L'Aigion now featuring
two orchs, Sonny Kendis and Chuy
Reves.

Reyes.

Dick Shawn took over the top
spot in the Latin Quarter show

Sunday (16).

Arthur Godfrey and his family at the Kenilworth, the hotel he acquired recently.

The Shah of Iran and his queen checked into the Sans Souci with entourage of 40, for a three-week stay.

Billy Daniels returns to the Casablanca's El Morocco Feb. 2, with a Waily Wanger production

Billy Daniels returns to the Casablanca's El Morocco Feb. 2, with a Waily Wanger production supporting.

Abner Silver spending the winter at the Patrician Hotel, composing a thematic song for Miami Beach's 40th anni celebration.

Lou Walters now a midnight-radio gabber-interviewer, broad-casting from the Mademoiselle Room of his Latin Quarter nightly via WQAM.

Jack E. Leonard follows Jackie Miles into Driftwood Room of the Nautilus Jan. 19 continuing the comics' parade which has made the spot a big click.

Former Kitty Davis' Club, dark for two seasons, reopened by Stan McDonald, Louisville operator. New team of Sammy Richards and Waiter Long head up the show.

### Copenhagen

Six-day bike race scored at

Six-day bike race scored at Forum.

"You Can't Take It With You" at A.B.C.-Teatret being followed by Lommer's winter revue.

Biggest U.S. pic in town is "On Waterfront" (Col), now past its 15th week at Norreport Bio.

Nygade-Teatret shuttered after three months of repertoire; will probably reopen as a cinema.

Aage Stentoft, who has a hit in "By Candleiight" at Apolio with Max Hansen, opens rebuilt Norrebro Teater, now tagged the New Scala, with a winter revue.

Denmark's best known jazz violinist and band leader, Svend Asmussen, going on a trip round-theworld; later plans dates in U.S., where his disks are being praised in trade circles.

Osvald Helmuth, now over 60

where his disks are being praised in trade circles.
Osvaid Heimuth, now over 60 and for a decade the most popular Danish revue star, made the biggest hit of his career when he appeared at the Royal Theatre as guest star in classical comedy, "Jeppe on the Hill."

### Berlin

By Hans Hoehn
(Lichterf., 9a Tulpenstr; 760264)
"A Star Is Born" (WB; preemed at Filmbuehne Wien, drew exceptional press appraisal here.
While in Berlin, Ava Gardner paid visits to the U.S. Army Hospital and other Yank installations.
Two Vicki Baum yarns will be filmed by CCC in 1955, "Helene Willfuer" and "Vor Regen Wird Gewarnt."
Nearly 120,000 saw Disney's "Living Desert" during its 14-week run at Cinema Paris. Pic is now running at numerous nabe houses.
Ulla Jacobsson's second German Visit of the Chi basebail writers' banquet at the Conrad Hilton Sunday night (16).

Birmingham

By Fred Woodress
Walter Backhaus concert at Auditorium Feb. 1.
"Seven Year Itch" at Temple Jan. 31-Feb. 1.
"Seven Year Itch" at Temple Jan. 31-Feb. 1.
"Seven Year Itch" at Temple Jan. 31-Feb. 1.
"A Star Banna Manage and Worden Sunday night (16).

Birmingham

By Fred Woodress
Walter Backhaus concert at Auditorium Feb. 1.
"Seven Year Itch" at Temple Jan. 31-Feb. 1.
"Seven Year Itch" at Temple Jan. 31-Feb. 1.
"A Star Banna Manage and Worden Sunday night (16).

Birmingham

A Star Banna Manage at the Chi basebail writers' banquet a

film will be "Die heilige Luege"
(The Sacred Lie) with Karlheinz
Boehm. Wolfgang Liebeneiner
will direct.

Will direct.

Henry Porten, who couldn't find roles in West German pix, signed for her second DEFA (East German) pic, "Madame Scuderl." Her first DEFA film, "Carola Lamberti," recently was preemed in East Berlin.

With the ""

With the new regulations issued by East Berlin authorities, West Berliners have to use West Marks to pay their bills in East Berlin restaurants. Formerly they could take advantage of the favorable exchange rate.

### **Paris**

By Gene Moskowitz (28 Rue Huchette; Odeon 49 44) Harold Lloyd's "Safety First" in a firstrun revival here at the Stu-

"Tea House of August Moon" slated for a legit appearance here at Theatre Montparnasse in February

Winner of Miss France contest, Veronique Zuber, set for part in the first French-Italian C'Scoper, "Frou-Frou."

Veronique Zuber, set for part in the first French-Italian C'Scoper, "Frou-Frou."

State-subsidized Theatre National Populaire invited for a series of presentations at the Old Vic in London in May.

Borrah Minevitch hid behind a post during first stint of his Harmonica Rascals as toppers of the new Lido show here.

Herbert Jacoby here looking for talent for his Biue Angel in N.Y. He may also take over a nitery here next summer in conjunction with Pierre-Louis Guerin.

Jean-Pierre Almont rehearsing new Jacques Deval legitêr, "Il Ya Longtemps Que Je T'Alme," (I've Always Loved You!, which bows at the Edouard VII later this season. Evelyne Gabrielli inked for top femme role in Gallic legit version of "The Moon Is Blue" which opens at the Theatre Michel this month. It is calied "L'Ingenue Organisee." Marcel Achard's new legiter, "Voulez Vous Jouer Avec Mol?" (Will You Play With Me?), will be done at the Theatre En Rond here by Robert Dhery and Colette Brosset.

Orson Welles finished a novel,

Brosset.
Orson Welles finished a novel,
Biblical story of Noah, and will
make a pic version of it this year.
He also just wound his "Mr. Arkadin" here.

He also just wound his "Mr. Arkadin" here.
John Huston's "Maltese Falcon"
(WB) getting a firstrun re-release
here, and ditto Jean Renoir's prewar Jean Gabin-Simone Simon
starrer, "La Bete Lumaine" (The
Human Beast).
Eddie Constantine has just finished his memoirs, "Cet HommeN'Est Pas Dangeureux" (This Man
Is Not Dangerous). U.S. singerthesp is now the second highest
pald film star here after only four
pix.

Is Not Dangerous). U.S. singerthesp is now the second highest
paid film star here after only four
pix.

Two new legit hits are Marc Gilbert Sauvajon's adaptation of
Peter Ustinov's "Love of Four Colonels" and Albert Vidalie's adaptation of Edgene Sue's novel of the
19th Century Paris underworld,
"Les Mysteres De Paris,"

Yves Montand's solid success as
a thesp, in his first stage role in
Arthur Miller's "Crucible" here,
has him up to play "Othello" in
the production which Raymond
Rouleau is preparing for the next
Shakespeare fest at Stratford.

Jacques Dacqmine has a busy
sked with nightly appearances in
hit play, "Comme Les Dieux" (As
The Gods), playing Claudius with
Jean Louis-Barrault in the Marsigny's "Hamlet" on his one night
off and rehearsing the Gallic version of "Moon Is Blue" which bows
at the Theatre Michel in March,

### Chicago

Cleo Moore due here next week for personal in behalf of plc, "Women's Prison."
Jackie Robinson making the local radio-tv circuit advancing National Brotherhood Week.
Jack Wilander replaced Ralph Sharon as Cloister Inn pianist. Sharon formed a new jazz trio.
MCA prexy Lou Wasserman planed in from the Coast to attend the Dorothy Towne-Jack Webb nuptials.

the Dorothy Towne-Jack web-nuptials.
Morton Downey in for his annual appearance at the Chi basebail writers' banquet at the Conrad Hilton Sunday night (16).

### London

Peter Ustinov starts a new BBC radio series next week with Peter Jones.

Ivan Foxwell inked director Guy Hamilton on an exclusive two-year

contract.
Reginald Armour, Republic topper in London, back from his annual visit to Hollywood.
Harry Green starring in a revival of "Welcome Stranger," which opens in Dublin next month.
Douglas Granville, Universal-International rep in London, to Paris for confabs with Americo Aboaf.

Aboat.
Second novel by Valerie White,
South Africa-born actress, due for
publication next month. It
itited, "Case for Treachery."
John Nasht in and out from
Rome in connection with his production of "The Widow" which he
recently completed in the Italian
city.

British contingent to the Uru-guay film fest included John Sutro, Richard Attenborough, Sheila Sim, Janette Scott, Thora Hird and

Nathleen Ryan.

Vet actor Arthur Wentner, who celebrates his 80th birthday Friday (21), will talk about his long experiences in the theatre in a BBC-TV feature entitled, "I Remember."

ber."
Passengers to New York on the
Passengers to New York on the
Liberte last Tuesday (11) included
Alfred Hitchcock and Jeanne
Crain. Rudy Vallee salled the
previous day on the America for
tv dates in New York.

### Australia

RUSHI dlid

By Norman Louden

Stanley W. Higginson, managing director of Warners in Aussie, celebrating 27 years with the company. He started out as an ad man. Deal being mulled by the National Opera to take over Harry Wren's vaude house, Sydney Palladium, for two months commencing in February.

Aussie actor John McCallum and English actress wife, Googie Withers, (with small daughter, Joanna)

Aussie actor John McCallum and English actress wife, Googie Withers, (with small daughter, Joanna) due here to do a series of plays under J. C. Williamson banner.
Choreographer and ballet star, Robert Heipman (a hometown boy), with Katharine Hepburn, will head an Old Vic Co. opening in Sydney May 14 for the J. C. Williamson management.

### Washington

Washington

By Florence S. Lowe

National Symphony maestro
Howard Mitchell currently in Europe doing a series of guest stints
with famed continental orchs.

Ethel Waters booked by Parick Hayes Concert Bureau for two
"At Home" performances at
George Washington U's Lisner
Auditorium Jan. 20-21.

Virginia Mayo asked to highlight annual convention of Daughters of the American Revolution
next April. She is a member of the
patriotic organization as a descendand of an Alientown, Pa., Revolutionary soldier.
"Three for Tonight," the Paul
Gregory-Charles Laughton vaude
show starring Marge and Gower
Champion and Harry Belafonte,
here Saturday (15) for trio of weekend performances at Constitution
Hall under Feld Brothers aegis.

### Keno

By Mark Curtis

Patti Page will be back in the Riverside in March.
Reno loses bid for 1960 Olympic Winter Games, but Squaw Valley, Calif., where they will be held, is only a few miles from here.
Tom McGovern, publisher of Magazine Las Vegas and former manager of KBMI. Boulder City, soon to open independent radio station here, KONE. It will make six radio stations for Reno.

### **Dish Night**

Continued from page 1 =

is the case. For example, during 1954 the leading dish peddlers showed an approximate 20% increase in business. Price claims a \$3.000.000 gross in theatre sales and DeLuxe Theatre Premiums, headed by Samuel D. Goldstein and Marcus Schlitt, reports \$1,000.000 in sales. Price and DeLuxe maintain homeoffices in New York and have branches in about a half a dozen other cities. Price and DeLuxe only represent a fraction of the total volume of business in the field since there are many

of the total volume of outsiness in the field since there are many other sectional premium houses. Premiums, particularly the give-away of dishes, is an established adjunct of theatre business. It has been since the idea was introduced.

in 1932. As explained by Goldstein, the premium biz is closely dependent on theatre attendance. dependent on theatre attendance. "Say there are 100 people in a theatre," Goldstein said, "then premiums can increase the attendance to 200. However, if it's a time of film prosperity with 200 people in the theatre, then the glving away of dishes can bring 400 people to the theatre. The more people in the house, the more dishes we sell."

Between 2 000 and 3 000 theatres.

Between 2,000 and 3,000 theatres in the country conduct premium nights once or twice a week. The are smalltown theatres, ns. drive-ins or nabe cinehouses sub-runs mas. Dishes, glassware, and en-cyclopedias are the main giveaway items.

Dishes lead the lists because by

Items.

Dishes lead the lists because by announcing the glveaway of a 52-piece complete dinnerware set the theatre can be assured of a substantial repeat audience the same night each week. Theatres sign up with the premium houses on a yearly basis, the contract usually beginning late in September. This gives the theatre a chance to publicize the "dish night" after the summer season.

It costs the theatre 25c per dish. Although this cuts into the box office admission price, the theatre operator more than makes up for it by the substantial increase in attendance. Some theatres charge an extra 5c or 10c to patrons who have signed up for the complete set.

Drive-ins recently have become

set.
Drive-ins recently have become Drive-ins recently have become big premium users. Rather than hand out a dish when the auto enters the enclosure, the ozoners hand out tlekets redeemable at the concession stand. In this manner, the patron is lured to the concession area where in addition to picking up the premium item the enterpression area where the resultance store to receive the second of the premium item the enterpression area. customer stops to purchase a snack item. Drive-ins have discovered that this gimmick has resulted in a hefty increase in concession

Reopening of many theatres be-Reopening or many theatres be-cause of new confidence in the pic-ture business has worked to the advantage of the premium mer-chants. These house usually re-quire an outside boost and give-aways are filling the bill.

### **Playtex**

Continued from page 2

land for the production abroad of the whole Playtex line.

SW's net profit for the first quarter after deduction of all charges

Sw s net profit for the first quarter after deduction of all charges was \$1,110,100, equivalent to 50c per share on the 2,212,900 shares of common stock outstanding. This compares with a net profit of \$523.100 for the corresponding quarter last year, equivalent to 21c per share on the common stock outstanding then.

Gross income for the first quarter was \$23,320,400 as compared with \$13,794,100 for the same quarter one year ago. The figures for the most-recent stanza include the operations of International Latex, which became a subsidiary last

which became a subsidiary last April.

Fabian also told the stockhold-Fabian also told the stockholders that Stanley Warner had completed its theatre divesture program required under terms of the Government's consent decree and subsequent court order.

At a meeting of the board of directors Monday (17), a dividend of 25c per share, payable on Feb. 25, was declared.

In his remarks to the stockhold.

25c per share, payable on Feb. 25, was declared.

In his remarks to the stockholders, Fabian said: "We look forward to the continued growth, expansion and further diversification of our company's activities. With economic factors favorable, with our highly experienced and loyal organization carrying out the progressive policies of Stanley Warner, we view the future with confidence and assurance."

Total of 1,833,853 shares or approximately 84% of the common stock was represented at the annual meeting in person or by proxy. Stockholders overwhelmingly approved the amendment to the certificate of incorporation providing for two classes of directors, each class of which is elected for two years, with the terms of each class expiring in alternate years.

Fablan, executive v.p. Samuel Rosen, and chalrman of the finance committee David Baird were reelected directors for a period of two years.

elected directors for a person two years.

Board of directors of Stanley Warner Corp. at meeting Monday (17) declared a quarterly dividend of 25c.

Slice is payable on Feb. 27 to stockholders of record Feb. 4.

### Hollywood

Henry Fonda airlined in from N.Y.

Regis Toomeys celebrated their 30th wedding anni.

Eddie Polo hospitalized with an undisclosed ailment. Frank Sinatra and Peter Lorre planed in from N.Y.

James R. Grainger to Mexico City for RKO sales sessions.

George Pal discharged from the hospital after minor surgery.
John Del Valle joined Mayer & O'Brlen public relations firm, as West Coast manager.

Dore Schary named chairman of the film division of Cedars of Leba-non expansion fund.

George Marakas, formerly with Daily Variety, joined Casey Shaw-han's NBC press staff. Paul Marion quit acting after 20 years and joined his agent, Bob Brandies, as an associate.

Editor Wade Nichols arrived in Hollywood to make final arrange-ments for the 16th Annual Red-book Awards.

### Minneapolis

Minneapolis

By Les Rees

Pianist Nino Nanni into Hotel
Radisson Flame Room.
Edyth Bush Little Theatre holding over "Nothing But Truth."
Annual Shipstad-Johnson "Ice
Foilies" date at Arena here set for
March 29-April 17.
Local "Doc" Evans Dixieland
band off for Rochester, Minn., and
Milwaukee, Wis., engagements.
Variety Clubs International president George Hoover to be Northwest Variety club-honor guest at
a dinner here Jan. 31.
When regular Minneapolis Symphony orch conductor Antal Dorati
suffered a sudden flu attack between last Friday's rehearsal and
evening concert, Gerard Samuel,
his assistant, took over baton at11th hour.
With 238 of 447 participating
theatres reporting so far, Northwest Variety heart hospital coilections total \$19,000 and indications
are they will exceed those of last
year by a wide margin, chief
barker L. J. Miller reports.

Pittsburgh

Pittsburgh
By Hal V. Cohen
Josh White follows Maxine Suliivan into Lenny Litman's Copa next week.
Sid Dickler took the cast off his broken leg and will be back on job next week.
Team of Fletcher Peck and Ray Malone booked into the Horizon Room for next wek.
Susan Bracy succeeds John Helsel as p.a. for Francis Mayville's International Theatre.
Tech drama graduate Phyllis Love signed for the new William Linge play. "Bus Stop."
Ethel Waters booked for single night stand in her one-woman show at Carnegie Music Hall night stand in her one-woman show at Carnegie Music Hall Feb. 5.

Feb. 5.
Jacqueline Hurley, who just closed at Ankara, opens six-month European tour at Moulin Rouge in Paris Feb. 20.

Paris Feb. 20.

Pennsylvania's new Governor
Leader presented with lifetime
honorary membership in Variety
Club by Tent No. 1.

### Philadelphia

Philadelphia

By Jerry Gaghan

Harry "The Hipster" Gibson back at the Rendezvous for first time in four years.

Lenny Salidor, vet record promotion man, named branch manager for Decca in this area.

Booker Bill Honney staging the Lions Club big charity show at Convention week of March 14 for the seventh straight year.

William K. Huff, managing director of the Philadelphia Forum, re-elected president of National Assn. of Concert Managers.

Erich Leinsdorf, conductor of the Rochester Philharmonic will lead first Philadelphia Orchestra Persion Fund concert Jan. 24 with William Warfield and Leontyne Price as soloists.

### Memphis

mempnis

Mempnis

Mempnis

Ted Mack and his amateurs skedded for a one-nighter here at Auditorium April 6 as Llons Club
benefit.

Joe Simon checks out as skipper
of Ritz nabe house to handle
Lucian house, with owner Jack
Katz now managing Ritz.

James Little, Memphis insurance exec, and Frank Williams,
Arkansas banker, poured beaucoup
money into purchase of Las Vegas'
Last Frontier Hotel with three
California bigwigs. New group will
change name to New Frontier
Hotel.

### **OBITUARIES**

FREDERICK W. DUVALL
Frederick W. DuVALL
Frederick W. DuVAIL, 62, treasurer of the Motion Picture Assn.
of America, died Jan. 17 in Mountainside Hospital, Montclair, N. J.
of a heart condition. A longtime
financial expert, he had been with
the MPAA for more than 25 years.
He was also treasurer of the
Motion Picture Export Assn., being
an authority on foreign exchange
and overseas compensation arrangements.

Born in Napanoch, N. Y., DuVall
was in the U. S. Signal Corps during World War I. Following service as an accountant with Price,
Waterhouse & Co. and posts with
J. & J. Coleman Co. and with Best
Foods and General Foods, he
berthed at the MPAA in 1929 as
an accountant. In 1941 he was
an accountant. In 1941 he was
on the position of treasurer in
1948. Since DuVali's illness.

on the position of treasurer in 1948. Since DuVall's illness, Stanley Weber had been taking over in his capacity as assistant

Funeral services will be held tomorrow (Thurs.) in Montclair, N. J. His widow, daughter, brother and three sisters survive.

ANNE C. FLEXNER
Anne C. Flexner, 80, playwright, died Jon. 11 in Providence, R. I. Her first play, "Miranda of the Balcony," with Mrs. Minnie Maddern Fiske, was produced in 1901. Her dramatization of Alice Hegan Rice's "Mrs. Wiggs of the Cabbage Patch," was produced two years later on Broadway. Some of her other plays included "The Marriage Game" in 1912, with Alexandra Carlisle and "A Lucky Siar," in which Willie Collier appeared.

Mrs. Flexner's most recent plays

peared.

Mrs. Flexner's most recent play,
"Aged 26," based on the life of
poet John Keats, was produced in
New York in 1936. She was instrumental in founding the American Dramatists, serving as vice
president, and the Dramatists
Guild 2: the Authors League,
serving as a board member for
many years.

Surviving, hesides her bushard.

Surviving, besides her husband,

32 YEARS PASSED AWAY

### DAVID POWELL GOODMAN

Died Jan. 19, 1923

A loving one from us has gone. voice we loved is stilled; place is vacant in our hearts hich never will be filled.

JACK POWELL and FAMILY

Dr. Abraham Flexner, director emeritus of the Institute for Ad-vanced Study, Princeton, are two daughters and a sister.

J. BRANDON WALSH
J. Brandon Walsh, 72, songwriter and creator of the comic
strip, "Little Orphan Annie." died
Jan. 13 in New York. He wrote
continuity for several comics including "The Gumps" for six
years, and the radio continuity for
"Amos 'n' Andy." He joined King
Features in 1928 when he created
"Little Orphan Annie." He left
the syndicate eight months ago.
"The Sinking of the Maine," his

the syndicate eight months ago.

"The Sinking of the Maine," his first song, was sold outright for \$10. Among other songs he wrote were "Teasing," "The Mocking Bird Rag," "In My Old Home Town," "When It's Springtime in Virginia," "Harmony Bay," "Blue, Just Blue" and "Killarney and You." Walsh joined the American Society of Composers, Authors & Publishers when it was founded in 1914. 1914. His wife survives.

REV. DANIEL A. LORD
Rev. Daniel A. Lord, S. J., 66, nationally-known Catholic priest who had written a number of religious songs and who had produced pageants in various cities, died Jan. 15 in St. Louis. He had recently returned from Toronto, where he wrote the cerist and many control of the control of t died Jan. 15 in St. Louis. He had recently returned from Toronto, where he wrote the script and music and directed the music spectacle. "Joy to the World," for Toronto's Marian Year pageant.

Two of Father Lord's widely known religious songs are "Mother Beloved" and "For Christ the King."

BEN BLUESTEIN

BEN BLUESTEIN
Ben Bluestein, 60, onet'me vaude
booker and dancer, died recently
of a heart attack after he was
stricken in the Memphis Variety
Club Tent No. 20. Prior to his

death he was head of the Mart Lighting Co., in that city.
A native of Memphis, Bluestein booked acts in the 20's for the Pantages time and also played the RKO circuit as a member of a dance turn. In recent years he staged annually the Mid-South Amateur shows and a number of other civic events in the Memphis area.

area.

Bluestein, who was a former assistant chief barker of the Variety Club, is survived by four sisters and three brothers.

sand three brothers.

STANLEY KING BENNETT
Stanley King (Stan) Bennett, 64, comedian with George White's "Scandals" and Shubert revues, died Jan. 14 in Toronto, from a heart attack.

He joined "The Dumbells," an all-male vaude troupe of World War I, for camp show tours, which had great postwar success for several seasons in transcontinental tours of the United States and Canada. In 1929 he left show business to join Brown Bros. Ltd. (The Six Brown Brothers, sax act), who were setting up their wholesale stationery business in Toronto, and was with them when he died.

Survived by wife designed and statements.

Survived by wife, daughter and

DR. FRANCIS L. YORK
Dr. Francis L. York, 93, composer, lecturer and writer, died
Jan. 13 in Detroit. Dr. York headed the Detroit Conservatory of
Music from 1902 until his retirement in 1952. In 1904 he was an
organist at the St. Louis Exposition. In 1905 he prepared a report
for the French government on
music schools in this country. One
of the editors of the Schirmer
Library. he wrote the first course of the editors of the Schirmer Library, he wrote the first course of music study used in Detroit public schools.

His works included "Spring Song" for organ, a comic opera, "Inca," besides many articles on music for magazines.

music for magazines

VICTOR THOMAS

Victor Thomas (John Richard Thomas), 74, knockabout comedian, died in Manchester, Eng., Jan. 2 after a long illness. In vaude for over 50 years, he gained early tumbling experience while a member of Bert Bernard's company of the "Mumming Birds."

Thomas later became a member of the De Voy Trio of knockabouts, and appeared in revues toured by the late Archie Pitt. He was best known as the partner of Charlie Jones in a double act billed "Men Were Deceivers Ever," playing the diminutive husband of his tall mate.

JAMES McBRIDE

James McBride, 76, pioneer showman, died Jan. 9 in Glasgow. He was a former chairman of the Scot branch of the Cinematograph Exhibitions' Assn. He began his career with the firm of George Green Ltd. 40 years ago.

McBride was manager of the Louvre Cinema, Parkhead, Glasgow, until it burned down. He later became manager of the Tudor Cinema, Giffnock, until his retirement in 1954.

Surviving are his wife and two children.

children.

HOWARD M. FEIGLEY
Howard M. Feigley, vet Toledo
theatre manager, died Jan. 17 in
that city. Feigley had been manager of the Rivoli Theatre, Toledo,
for 33 years, assuming that post
in 1921. Only interruption in his
career as Rivoli manager occurred
during the 1931-32 season, when
he resigned to take over as manager of the Granada Theatre, Toledo, a position he held for five
months.

In recent years Feigley also

ns. recent years Feigley also ged the Palace Theatre, managed Toledo.

BETTY G. LITTLE Mrs. Betty Greene Little, 56, actress and drama teacher, died Jan. 10, in Houston. She played

Jan. 10, in Houston. She played roles there at the Alley, Playhouse and Little Theatre and with the Margo Jones group in Dallas. Mrs. Little appeared on Broadway in the original cast of "Sumer and Smoke" and was also seen in "Southern Exposure" and "On Whitman Avenue." She operated the Little School of the Theatre in Houston for nearly 20 years.

GERALD M. P. FITZGIBBON
Gerald M. P. Fitzgibbon, 72,
hypnotist known professionally as
"Professor Whiz," died at his
Pennsauken Township, N.J., home
Jan. 13.
Born in Newfoundland, FitzgibBorn in Newfoundland, Fitzgib-

bon won national attention in 1927 as the first person to attempt hyp-notism over radio. In recent years he was a lecturer and promotion man for a car polish firm in Cam-den, N, J. His widow and son survive.

ROBERT LELER
Robert Leler, 35, manager of Television Programs of America's midwest office in Chicago, died Jan. 12 in an airplane crash in Kentucky. He had been with the tv film outfit for a year.
Leler previously had worked for two years with the Atomic Energy Commission in Washington.

ton.
Survived by wife and son.

ANDRE DE RIBAUPIERRE
Andre de Ribaupierre, 61, concert violinist and a faculty member at the Eastman School of Music in Rochester, N. Y., died Jan. 17 after a long illness. Formerly head of the violin department of the Cleveland Institute in Cleveland, he joined the Eastman faculty in 1948.
Surviving are his wife, two

Surviving are his wife, daughters and three brothers.

JOHN A. BCWMAN
John A. Bowman, 59, head of
the American Foundation of Dramatic Art and the National Foundation School, which he helped
found, died Jan. 12 in Philadel-

Bowman was president of the Bessie V. Hicks School of Dra-matic art since 1940. Three brothers survive.

JACK GOLDBURG
Jack Goldburg, advertising pioneer, died Jan. 12. in Brooklyn,
after a brief iliness. He was v.p.,
treasurer and media buyer of the
Lawrence C. Gumbinner agency formation of the firm in

Surviving are two sisters.

EDWARD S. POLO

EDWARD S. POLO
Edward S. Polo, 37, makeup
artist, died Jan. 13 after being
stricken with a blood ailment
while working on the Allied
Artists lot in Hollywood.

His wife and two children sur-

Sammy Pierce, production man with various indie companies on the Goldwyn lot during the past five years, died Jan. 8 at Veterans Hospital, Sawtelle, Cal. Surviving brother.

Mrs. Grace Delafield Sturges, 82, mother of screen director John Sturges and art director Sturges Carne, died Jan. 12 in Burbank, Cal.

Virginia Thomas Westmore, stu-dio hair stylist and former wife of Pere Westmore, died Jan. 12 ir Los Angeles after a long illness Her daughter survives.

Father, 66, of N. Y. Post columnist Earl Wilson, died of a heart ailment Jan. 13, in Defiance, O. His wife and two daughters also

Father, 80, of Walter E. Branson, RKO's worldwide sales manager died Jan. 12 in Stanton, Neb. Also surviving are his wife and one

Bert Thomas, 64, former business agent of Local 40, IBEW, died of a heart attack Jan. 11 in Holly-

Sister of Frank Sennes, operator of the Moulin Rouge, Hollywood, died Jan. 5 in Warren, O.

Father, 74, of Sol London, general manager of RKO-Pathe Studios, died Jan. 3, in Hollywood.

Wife, 46, of R. Roy Miller, account exec with the Katz station rep firm, died Jan. 10 in Chicago.

Albert R. Wehrheim, 62, advertising consultant, died in Chicago Jan, 9. Survived by wife and son.

Dr. Robert Royal, 91, grand-father of Loretta Young, died Jan. 10 in Seattle following a stroke.

Edward F. Mooney, 64, veteran projectionist, died in Chicago Jan. 12 after a four month illness.

Harry E. Hoag, 65, owner-operator of the Momence Theatre, died recently at Momence, Ill. Mother of Slim Williams, the Darktown Deacon, died Jan. 6, in Augusta, Ga.

Ben Cohen, World Publicist

guages; non-governmental organi-zations with a total estimated memzations with a total estimated membership of 600.000,000 people are contacted during the year by Cohen's department; and the same department—through its press and publications bureau—handles a varying number of accredited correspondents, the number having been as high as 2,150, and averaging usually during sessions of the General Assembly to a total of 800.

The figures thus lined up do not by far tell the whole story of the work of the DPI, and leave out some of the factors Cohen considers most important—like the 24 field offices in 21 world capitals, or like the 30.000 press releases handed out in the last nine years, some of the total daily wordage on these releases reaching to 55.000 The figures thus lined up do not releases reaching to 55,000

Cohen, a native of Santiago, Chile, was not quite 50 when, in 1945, he was on his way to Caracas, Chile, was not quite 50 when, in 1945, he was not quite 50 when, in 1945, he was on his way to Caracas, Venezuela, for a job as ambassador for his country. It was his second ambassadorial post, lie had tried his hand first at that kind of job as envoy to Bolivia, an exnewspapermen—reporter, city editor, editor—and graduate of North America's leading School of Foreign Service, "Washington's (D. C.) U. of Georgetown. Ben Cohen said he was "still a newspaperman at heart" when his government suddenly shunted him from Caracas to London. He was ordered to the British capital to help the United Nations Preparatory Commission establish a Department of Public Information. That was in September of 1945. By the following March formal resolutions had been adopted setting forth the principle that the UN could never achieve its purposes without its basic principles and policies being understood by the people of the world. The DPI was officially established. When Trygve Lie had been sworn in as Secretary-General, he made Cohen his assistant in charge of the DPI.

Cohen points proudly to what he calls the UN's "network for

Cohen points proudly to what he calls the UN's "network for peace"—a term that does not allude merely to radio or tv webbing. His "network" consists of UN Information Centers where the UN "gospel" is spread through and UN Information Centers where the UN 'gospel' is spread through and to all possible media of information. Cohen set up two such centers in 1946, one in Washington, another in Copenhagen. He now has info centers—in addition to those two—in Geneva. London, Mexico City, New Delhi, Paris, Prague, Rio de Janeiro, Shanghai, Cairo, Belgrade, Teheran, Karachi, Bangkok, Santiago de Chile, Jakarta, Manila, Athens and Bogota. These info centers disseminate domestically all kinds of information materials received from UN headquarters, and also act as correquarters, and also act as corre-spondents from the field to UN's rvices at h.q.

services at h.o.

Here in the tall shaft-of-stoneand-steel Secretariat building,
Cohen's services have their main
offices for the rest of the world.
Here, in the press gallery alone,
the press and publications bureau
handles accreditations for an average of 800 correspondents of all
kinds, representing all media. The
number of correspondents of all
total of 2,150. That was in 1952,
when the General Assembly held
its sessions in Paris, and many
countries were able to send correspondents without the need to
spend the most expensive kind of spondents without the need to spend the most expensive kind of money—"hard dollars." But 800 is about average for the number of

of spend the most expensive kind of money—"hard dollars." But 800 is about average for the number of correspondents during General Assembly sessions here.

The UN's own press bureau has reporters, writers and editors and, most of the time, radio recorders cover every session of every group meeting here—large or small, open or closed. On the basis of this coverage, regardless of whether public press or radio covers the session, UN press puts out an objective report of each session. Such a report may run to 200 words of copy—or it may run to 200 words of copy—or it may run to 200 words of words. Cohen's figures show that, in the last nine years, 30,000 such reports have been Issued to the information media (mainly press and radio); these releases have totalled as high as 55,000 words in a single day.

Special seating facilities have been provided for all types of cor-

every year in a total of 62 lan- respondents not only in the main conference rooms-like those for the Assembly or Security Council—but also in all committee rooms. Literally, correspondents here ob-serve, the UN works in a fishbowl.

### Yankee Neglect

Continued from page 3

films only if we showed a small degree of interest in their product. "As of this day I'm in constant contact with some of the Japanese producers - exhibitors who beriended me during the filming of Bridges and it's my understanding things haven't changed in their feelings toward this issue. Obviously, we aren't giving them the encouragement they need."

There are hundreds of films being made annually in Japan, Indonesia, Formosa, Malava, Burma, Hong Korg and the Philippines. If we only evidenced some real official interest in their projects, they would be more apt to follow our patterns, director reported.

"The Asians are very proud and sensitive about their film artistry and they have gained great recognition in the European film festivals," said Robson.

To exemplify this, he mentioned "Roshomon" and "Gates of Hell," both recipients of half-a-dozen awards, and because of this, the prestige of Italy, France and Germany increased accordingly in Japen. Robson feels that possibly the long-talked-of film festival proposed by he Motion Picture Industry Council may be the answer. Nevertheless, it is important to our status in Asia that we begin giving these people some "eal sincere status in Asia th: t we begin giving these people some real sincere token of recognit on of their films in America, and e courage them to the utmost, according to megger.

### **MARRIAGES**

Dawn Plaisted to Peter Dearing, Islington, Eng., Dec. 18. Bride is a student at the Royal Academy of Dramat c Arts; he's drama director at Rollins College, Fla. Jean Fieshman to Bob Banze, Pittsburgh, Jan. 2. Bride and groom are with SW Theatres in Pitt.

Dorothy Towne to Jack Webb, Chicago, Jan. 11. Bride's an ac-tress; he's the producer-star of tv's "Dragnet."

### BIRTHS

Mr. and Mrs. George Kondolf, son, New York, Jan. 13. Father is a legit producer and BBD&O exec; mother is the former designer, Winona Murphy. Mr. and Mrs. Ralph Blank, twin sons, Omaha, Jan. 14. Father owns a theatre chain in Omaha. Mr. and Mrs. Bob Dickey, daughter, Pittsburgh, Jan. 7. Father's an announcer at WJAS. Mr. and Mrs. Leo Heisel, son, St. Petersburg, Fla., Jan. 5. Mother's Wanda Saylor, longtime Pittsburgh to star; father's an engineer in St. Pete at WSUN-TV. Mr. and Mrs. James Lennox, daughter, Pittsburgh, Jan. 8. Mother's former Pitt Playhouse property girl.

Mother's former Pitt Playhouse property girl.
Mr. and Mrs. Bob Lloyd, son, Pittsburgh, Jan. 12. Father's an announcer at WDTV.
Mr. and Mrs. Dave Jeffreys, son, Pittsburgh, Jan. 5. Father's a nitery singer.
Mr. and Mrs. Porky Chedwick, son, Pittsburgh, Jan. 4. Father's a deejay at WHOD.
Mr. and Mrs. Andy Gent, son, Cleveland, Jan. 11. Father is a rep for W1BW-TV, W1BW, KCKN, Kansas.



COTILLION ROOM, Hotel Pierre, New York

